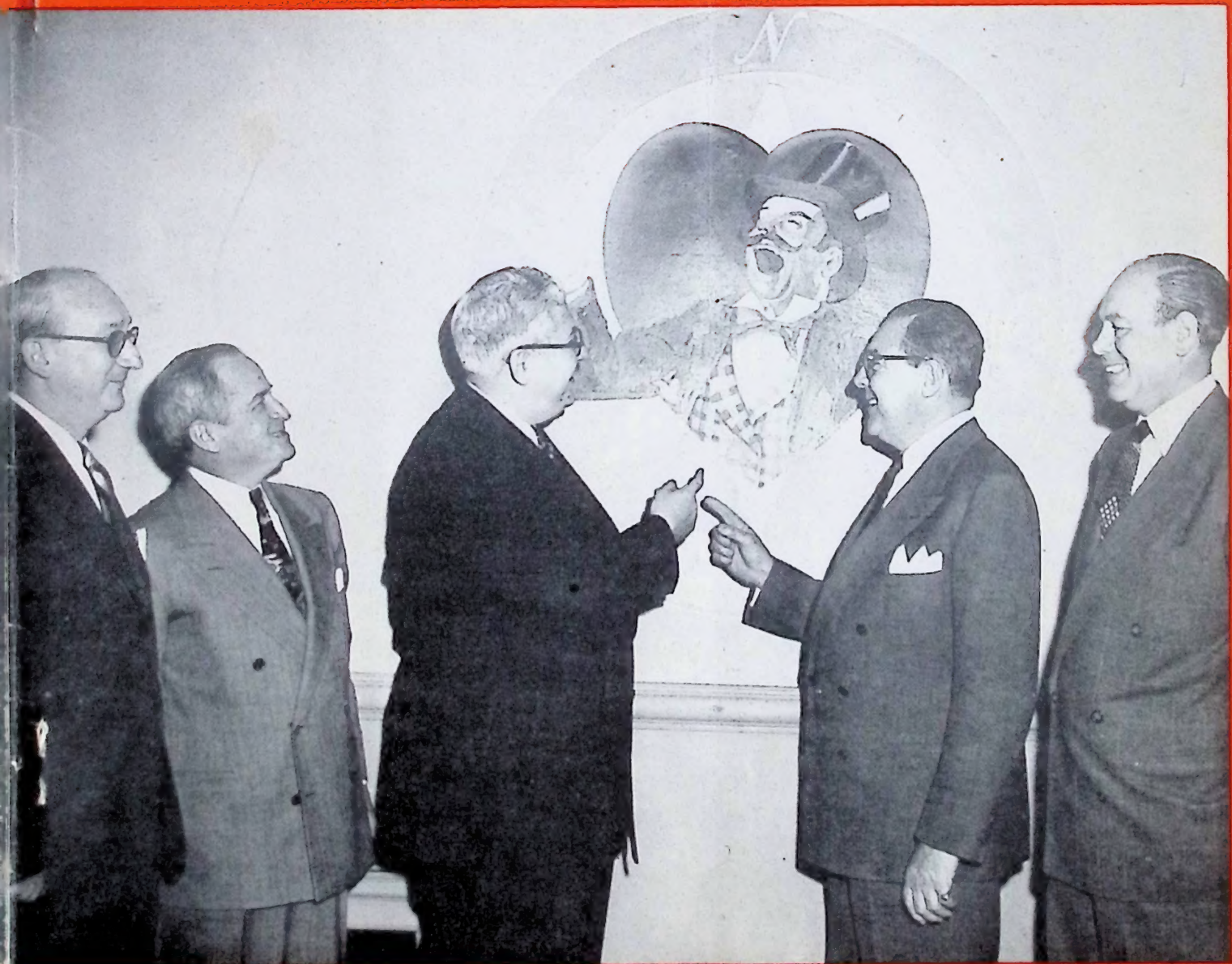


The Pulse of the Motion Picture Industry

BOXOFFICE



Reading Plans for the Variety International Convention in Philadelphia May 9 to 12: L to R—Edward Emanuel, Jack Beresin, Marc Wolf (international chief Barker), Victor H. Blanc, convention chairman, Ted Schlanger.

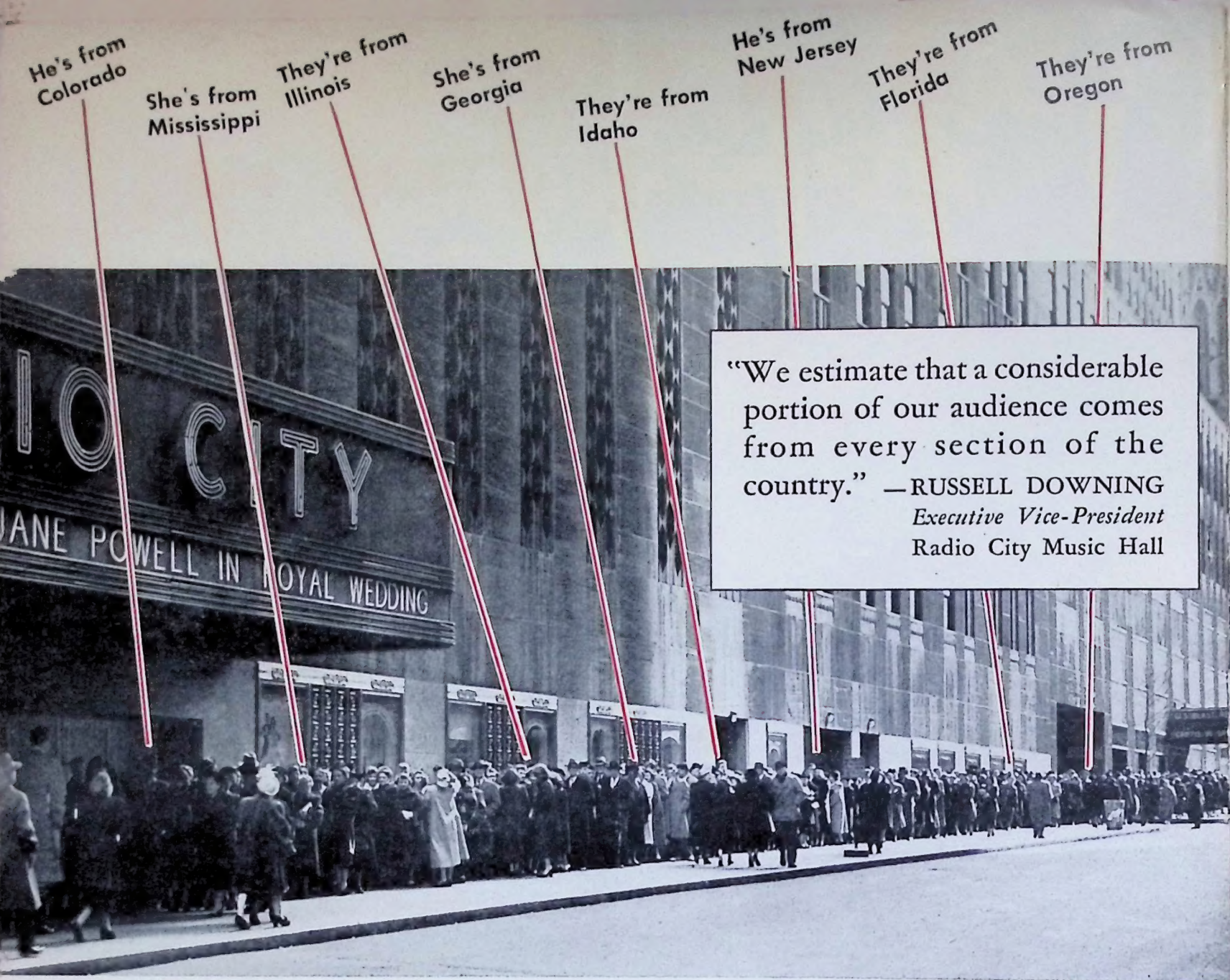
DIVORCEMENT: 16 Months Later

A Case History of Detroit Under the Decree
In This Issue

Entered as second-class matter at the Post Office
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CANADIAN EDITION

APRIL 28, 1951



"We estimate that a considerable portion of our audience comes from every section of the country." —RUSSELL DOWNING
Executive Vice-President
Radio City Music Hall

"The Showplace of the Nation"

BOOKING PICTURES FOR THE NATION!

Mr. and Mrs. America and Family come from everywhere to Radio City Music Hall, New York, and that's why every attraction at this famed theatre must be judged for its drawing power to an audience representing a true cross-section of the U. S. A.

FOUR IN A ROW WHERE MILLIONS GO!



They've got to be BIG!

They've got to have STAR draw!

They've got to have NATIONAL appeal!

There's one product that FITS THE BILL!

MORE

GREAT

MOVIES!

OPEN 'E

NOW

NOW

BUSINESS
EQUALS
'DALLAS' AND
'FLAME AND
THE ARROW'!

FIRST 50
DATES IN
PITTSBURGH,
CLEVELAND
AND
SURROUNDING
AREAS ALL
SENSATIONAL!

**ONLY
THE**

VALIANT

**I
WAS A
COMMUNIST
FOR THE**

F.B.I.



GREGORY PECK
"ONLY THE VALIANT"

ALSO STARRING
BARBARA PAYTON • WARD BOND • GIG YOUNG • LON CHANEY
WRITTEN BY GORDON DOUGLAS SCREEN PLAY BY EDMUND H. NORTON AND HARRY BROWN
MUSIC BY FRANK MARSH
A WILLIAM CAGNEY PRODUCTION

**"I WAS A
COMMUNIST
FOR THE**

F.B.I."



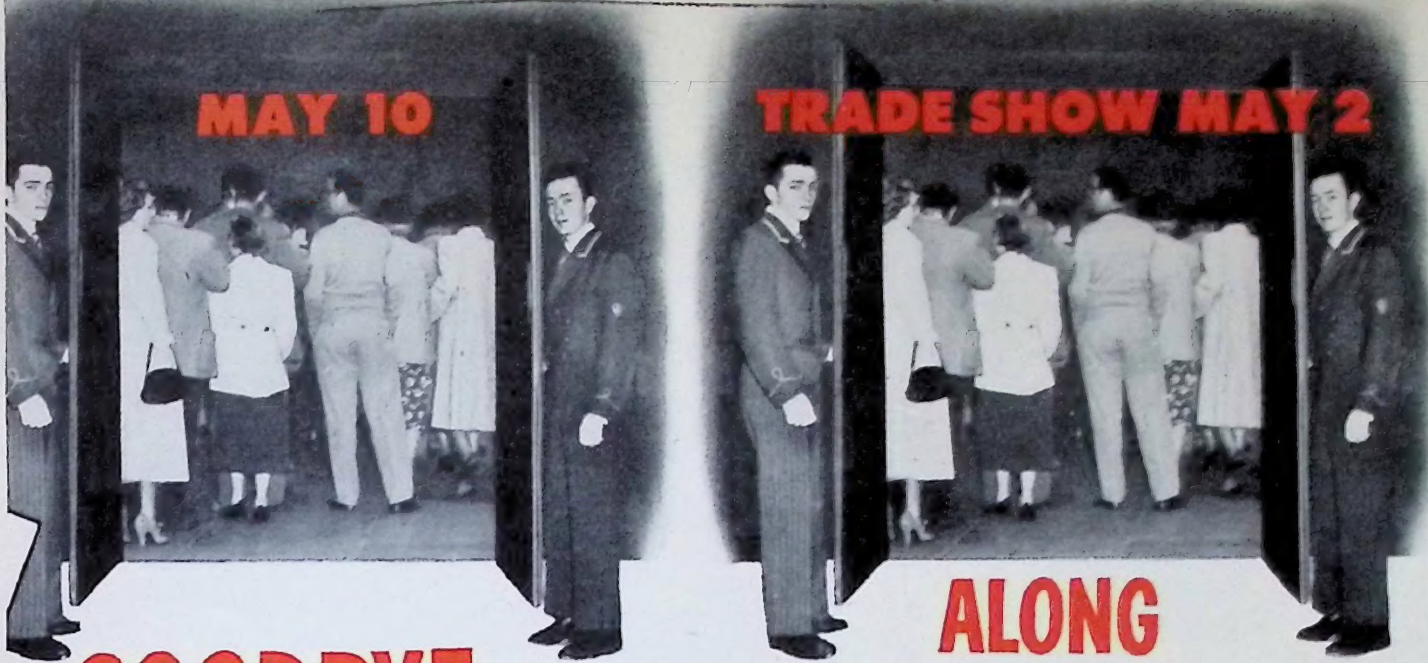
STARRING
FRANK LOVEJOY

WITH DOROTHY HART
PHILIP CAREY
PRODUCED BY BRYAN FOY
DIRECTED BY GORDON DOUGLAS
SCREEN PLAY BY CRANE WILBUR
BASED ON THE EXPERIENCES OF MATT CYTIC
AS TOLD TO PETE MARTIN
AND PUBLISHED IN THE SATURDAY EVENING POST

**CRA
RO
YOU
LOV**

And on the way--"CAPTAIN HORATIO HORNBLOWER"!! "STRE
COLOR BY TECHNICOLOR

M WIDE



**GOODBYE,
MY**

**ALONG
THE
GREAT
DIVIDE**

FANCY

DIVIDE

**JOAN
WFORD
BERT
NG
RANK
EJOY**



**"GOODBYE,
MY FANCY"**

WITH **EVE ARDEN** DIRECTED BY **VINCENT SHERMAN**
PRODUCED BY **HENRY BLANKE** Screen Play by Ivan Goff and Ben Roberts

**KIRK
DOUGLAS
VIRGINIA
MAYO
WALTER
BRENNAN
JOHN
AGAR**



DIRECTED BY **RAOUL WALSH** PRODUCED BY **ANTHONY VEILLER**
Screen Play by Walter Doniger and Louis Meltzer

**"ALONG
THE GREAT
DIVIDE"**



"ALONG THE GREAT DIVIDE"

ALBANY
Warner Screening Room
79 N. Pearl St. • 12:30 P.M.
ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:30 P.M.
BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.
BUFFALO
Paramount Screening Room
404 Franklin St. • 2:00 P.M.
CHARLOTTE
20th Century-Fox Screening Room
200 S. Church St. • 2:00 P.M.
CHICAGO
Warner Screening Room
1207 So. Wabash Ave. • 1:30 P.M.
CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.
CLEVELAND
Warner Screening Room
2300 Payne Ave. • 8:30 P.M.
DALLAS
20th Century-Fox Screening Room
1805 Wood St. • 1:00 P.M.
DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.
DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.
DETROIT
Film Exchange Building
2370 Cass Ave. • 2:00 P.M.
INDIANAPOLIS
20th Century-Fox Screening Room
226 No. Illinois St. • 1:00 P.M.
JACKSONVILLE
Florida Theatre Bldg. St. Bm.
128 E. Forsyth St. • 8:00 P.M.
KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.
LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.
MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 2:00 P.M.
MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.
MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.
NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.
NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 8:00 P.M.
NEW YORK
Main Office
321 W. 44th St. • 2:30 P.M.
OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.
OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:00 P.M.
PHILADELPHIA
Warner Screening Room
230 No. 12th St. • 2:30 P.M.
PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.
PORTLAND
Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.
SALT LAKE
20th Century-Fox Screening Room
214 East 1st South • 2:00 P.M.
SAN FRANCISCO
Paramount Screening Room
205 Golden Gate Ave. • 1:30 P.M.
SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.
ST. LOUIS
Franklin Screening Room
2143 Olive St. • 1:00 P.M.
WASHINGTON
Warner Theatre Building
13th & E. St. N.W. • 10:30 A.M.

ETCAR NAMED DESIRE!!!

PRESENTED BY **WARNER BROS.**

**PICTURE
OF THE
WEEK**



HALF ANGEL!

Loretta Young makes a sultry picture as she cavorts through her dreamy role as a sleepwalking siren in 20th Century-Fox's Technicolor delight, "Half Angel." Joseph Cotten is on hand to give the May release some of the special qualities which he and Loretta turn into top boxoffice entertainment.

(Advertisement)

THE NATIONAL FILM WEEKLY

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ARBITRATION PROGRESS

PROGRESS is being made in the direction of setting up an industry arbitration system that will help to solve trade disputes arising, not only between distributor and exhibitor, but between exhibitor and exhibitor.

The records of the American Arbitration Ass'n will show that, in its ten years of hearing industry complaints, the vast majority constituted controversies over clearance. These disputes have increased in recent months and it is quite apparent that they will continue to increase until there is established some system of conciliation that will seek to settle these disputes with a minimum of time and cost involved.

The Theatre Owners of America has long sought to get an arbitration system into operation. Other factions have been in accord with this move. But only recently has Allied taken an affirmative position which should now give impetus to the movement as a whole.

Clearance is at the base of many of the lawsuits with which this industry has been plagued. The total of litigation now pending amounts to more than \$200,000,000. If judgments in these were to be rendered in favor of the plaintiffs, it is obvious that there would be no more film business and the product supply for which these plaintiffs are allegedly fighting would have its source destroyed.

Rationalization and reasoning, coupled with a willingness to give as well as take, can do much to alleviate, if not eliminate, the turmoil that has resulted from disputes over product availability. If opportunism were not so much indulged in by some people in this business; if the long-range view would replace the desire to make a "quick buck," and live-and-let-live would be more widely practiced, a great many of the industry's problems would no longer exist. Nevertheless, self-regulation of trade practices through a system of arbitration would be needed to handle such disputes as may arise and to keep little troubles from festering and becoming big ones.

* *

A Lesson From the Past

The passing of Al Christie, an industry pioneer in the field of comedy making, reminds not only of the great success of the one- and two-reel subjects he produced, but of the attraction values these films held for audiences of all types and ages. Their stars had marquee value and many of them later became stellar attractions in feature-length films.

The early 1920s was the heyday of comedy, both short and feature-length. In the former classification, there was no lack in quantity, quality or variety. It was the belly-laugh era and

it paid off. If the feature didn't click, there was always the comedy short, plus a variety of other shorts to round out a two-hour program, which was then standard.

And in that day, too, exhibitors did more than refer to short subjects as "Also Selected Short Subjects." They SOLD them to their patrons—as attractions! Educational Pictures, which specialized in distribution of shorts only, made famous the slogan, "The Spice of the Program." And this was carried to the public with every Educational Picture played. Pathe, too, as a specialist in comedies and serials, was on the beam.

Despite full-line selling in those days, inspirational showmanship stemmed from the enthusiasm that salesmen generated.

Maybe those multi-colored, multiple-page announcements that carried full-season promises—many not lived up to—had far greater value than was realized!

The public can do with more comedy shorts in its picture fare. And the industry can do with an increased quota of enthusiasm. So, why not take a lesson from the past? We are repeating the showing of pictures, both shorts and features, made from 10 to 30 years ago. Why not do, again, those things that met with favor and success, both within the industry and with the public?

* *

Up Patronage, Not Price

A theatre circuit has announced that it will play "The Great Caruso" on a two-a-day basis for which it will advance admission prices. That bespeaks the merits of this production and the circuit's high appraisal of it. But would it not be wiser, in these times, to make this attraction available to the greatest possible attendance rather than to restrict its patronage?

It seems to us that the more people we can get into our theatres to see our better pictures, the greater will be the favorable word-of-mouth in the shortest space of time. The more quickly we can get a lot of people to talking about how GOOD the movies really are, the more quickly will we regain that lost patronage that has been our quest for these past several years.

Ben Shlyen

TIGHTER EQUIPMENT CONTROLS IN THE OFFING, NPA REVEALS

Controlled Materials Plan Provides for Allocations Within the Industry

WASHINGTON—The National Production Authority said Wednesday (25) that "current plans" call for including motion picture theatre equipment in the Controlled Materials Plan under which manufacturers would receive direct allotments of materials needed to make products.

The statement was made at a Washington meeting with NPA officials of the 35mm motion picture equipment industry advisory committee under the chairmanship of Nathan D. Golden, NPA film chief. The committee was given a list of motion picture theatre equipment classified as real property and which therefore must be included in figuring construction costs under the order limiting such construction to \$5,000 and a list of equipment classified as personal property, only the installation cost of which must be included, but which otherwise may be omitted.

REQUEST FROM INDUSTRY

The meeting was requested by the industry committee in order to discuss amending NPA Order M4 to permit consideration of normal population increases as well as defense area growth as factors in considering the merits of construction applications. Committee members contended that present construction regulations on entertainment facilities are more stringent than those in force during World War II. The committee was informed that NPA would give "consideration" to their recommendation.

NPA pointed out that the purpose of limitations on construction and alteration projects under M4 is to conserve critical materials. The committee contended, however, that amounts of critical materials used in theatre construction are very small, and added that morale of army personnel near training camps and civilian workers near defense plants depends to a great extent on theatre recreation.

MAY FORCE DRASTIC STEP

The 35mm committee stated that their industry may be forced to discontinue manufacturing motion picture equipment if present construction restrictions are continued. They added that these limitations have curtailed their production from 60 to 80 per cent. The committee also contended that there is no need for NPA limitation orders on production of 35mm equipment, and pointed out that many conservation measures have been undertaken within the industry to save materials needed for defense.

Industry representatives who attended were: P. F. Thomas, Altec Lansing Corp.; Clarence Ashcraft, C. S. Ashcraft Mfg. Co.; J. R. Holt, Ballantyne Co.; W. D. Hausler, Century Projector Corp.; Henry M. Fisher, DeVry Corp.; J. K. Elderkin, Forest Mfg. Co.; Sam Sedron, Goldberg Brothers; R. B. Tompkins, International Projector Corp.; Fred C. Matthews, Motiograph, Inc.; Oscar F. Neu, Neumade Products; R. H. Headcock, RCA Victor; Leonard Satz, Raytone Screen Corp.; O. B. Rendahl, National Carbon Div.; E. J. Vallen, Vallen, Inc.; J. Mitchell, La Vezzi Machine Works, and Fred J. Wenzel, Wenzel Projector Corp.

NPA Equipment Regulations Under \$5,000 Construction Limitation

Items which must be included in figuring construction costs under the \$5,000 limitation:

INDOOR THEATRES
Air supply and conditioning equipment
Marquees
Upright electric signs
Auditorium chairs bolted to the floor

General lighting equipment
Boxoffices
Soda fountains and water coolers

DRIVE-IN THEATRES
Attraction advertising signs

Loudspeaker mounting posts
Lighting equipment
Underground cable
Stadium seating
Fencing
Fixed screen towers

Items which need not be included in estimating costs except for installation are:

INDOOR THEATRES
Architectural materials
Fabrics, curtains, drapes, paneling
Changeable letters
Supporting frames for marquees
Display frames, recessed and flush mounted
Emergency power plants
Floor coverings
Lighting equipment, except general lighting
Maintenance equipment
Washroom equipment

Projection and sound equipment
Stage rigging, curtain controls
Ticket sales and admission controls except for the box-office
Crowd control equipment
Portable posts and rope
Foyer and restroom equipment
Sand urns
Television sets for foyer
Candy display cases
Popcorn machines and warmers

Soda fountains
Self-contained drink dispensers

DRIVE-IN THEATRES
Athletic equipment
Playground equipment, rides, etc.
Benches and picnic equipment
Admission control equipment
In-car loudspeakers
Loud speaker junction boxes
In-car heaters
Portable screen towers
Outdoor pagoda walkin seats

Allied Arbitration Step Possible As Result of Myers' N. Y. Talks

NEW YORK—The possibility that the National Allied board may take definite steps toward the inauguration of an arbitration system was heightened during the week as the result of conferences here between Abram F. Myers, general counsel; J. Robert Rubin, MGM vice-president and general counsel; Austin C. Keough, Paramount vice-president and general counsel; and Robert W. Perkins, vice-president and general counsel of Warner Bros.

At the end of talks Wednesday (25) and Thursday, Myers said that the company lawyers and he thought alike on all of the main points except two proposed by Allied. He pointed out, however, that he had no authority to enter into any binding agreement and that any agreement will be up to the board when it meets May 14-15 in Kansas City. He will give the board the results of his exploratory talks, including an outline on proposed procedures and subjects to be handled through arbitration. It is probable that arbitration will be limited to problems of runs and clearances.

Myers said he personally favored a simple, inexpensive method of arbitration. He told how he had acted as arbitrator for a tile-layer union in Washington in proceedings notable for their informality. In contrast, he said he had seen in other attempts at arbi-

tration as many as ten company lawyers at a time arguing points of law and turning the proceedings into something closely resembling a court action.

Myers will attend the North Central Allied convention in Minneapolis May 7-8 and then fly to Denver for the Allied Rocky Mountain convention May 9-10. After the board meeting, he will attend the Kansas-Missouri convention and drive-in equipment show May 17 in Kansas City.

Paramount Drops Plan For Chevalier Picture

NEW YORK—The U.S. State Department ban on the entrance of Maurice Chevalier to this country will not be contested by Paramount, for whom the French actor was to make a Billy Wilder film, "A New Kind of Love," in Hollywood. Paramount has abandoned plans for the film rather than risk incurring doubtful public relations for the industry.

Chevalier arrived Tuesday (24) in Canada for a tour with his accompanist, Fred Freed, composer of many of his hits. He said he had been done an injustice through the denial of a U.S. visa because he signed the Stockholm peace pledge.

BIG-SCREEN TV STORY BOOKED FOR SEPTEMBER DATE BY FCC

Ready to Hear Industry Proposals for Special Television Channels

WASHINGTON—Theatre television hearings will get under way September 17, the Federal Communications Commission announced Wednesday (25).

The ten issues to be examined by the commission in the hearings are the same ones set forth in the original announcement January 1950, that a fact-finding hearing on this subject would be held.

FOUR MAJOR ISSUES

Chief among these were:

1. To obtain full information concerning existing or proposed theatre TV broadcasting and exhibition systems.

2. To obtain full information on both technical and non-technical data obtained from experimental operations in the theatre television field, including "public need or demand" for the proposed service, public need or desires in theatre television programs, approximate uses for the service, and commercial feasibility of the service.

3. To obtain full information concerning plans for the establishment of theatre TV on a commercial or noncommercial basis.

4. To determine whether special frequencies should be allocated to a theatre TV service.

Elation was expressed by interested industry sources in the prompt action by the commission in setting a definite date for the hearings so early in the fall, and so soon after the earliest possible time when the allocation hearings can be wound up. This shows clearly, it was stated, that some segments of the film industry have been unjustifiably concerned that the commission has adopted an unrelenting anti-motion picture company attitude on all questions involving the participation of the industry in the television field and has been unnecessarily "dragging its feet" when it came to taking any action that might be favorable to the industry.

50 PARTIES INTERESTED

The commission announcement, pointing out that some 50 parties have filed notices of appearance, said those desiring to participate in the hearings should file statements by August 15 listing witnesses and the subjects of their testimony. It was estimated that the hearings would run from three to four weeks.

General Electric Plans Low-Cost TV Station

NEW YORK—The General Electric Co. is developing a low-cost television sending station to cost about \$75,000 for operation in communities of 30,000 population. The company expects to market it late next year in areas where the cost of regular transmitting equipment is prohibitive. It would utilize the ultra-high frequencies which the FCC plans to assign soon, and be effective within a radius of about ten miles.

MPAA Gives Full Backing To House Red Hearing

WASHINGTON—The Motion Picture Ass'n on Monday (23) told the House un-American activities committee that "your committee has the full cooperation and earnest backing" of the association. The association deplored refusal of some witnesses to testify, commended the committee for "performing valuable service to our national security in smoking out communism." The letter from MPAA Vice-President Joyce O'Hara to the committee chairman John Wood (D., Ga.), was read into the record of the hearings by Wood.

Also on Monday, screen actor John Garfield vigorously denied ever having been a Communist or a member of any Communist-front organization and offered to cooperate fully with the committee in answering any questions.

Actor Marc Lawrence on Tuesday (24) ad-

mitted that he had been a member of the Communist party and revealed many names. Writers' agent George Willner and actor Morris Carnovsky, on the other hand, on Tuesday took refuge in the Fifth amendment to avoid answering most questions put to them. Both have been named by previous witnesses as Communist party members.

Another Monday development was a unanimous vote of the committee to ask the House for the issuance of arrest warrants for nine Hollywood personalities on whom the committee has been unable to serve subpoenas. Investigator William Wheeler told the committee last week that he believed all were "deliberately" attempting to evade service.

A DEMOCRAT AND LIBERAL

Garfield said that the only parties of which he was ever a member were the Democratic and Liberal parties. Asked by Rep. Charles Potter (R. Mich.) if he believed that any of the so-called liberal movements with which he had been associated were used by the Communist party, Garfield said that many of them "were captured." But he called for the outlawing of the Communist party to "protect people like me." He said that if the party were outlawed it would clear up a lot of confusion.

Asked how he could belong to so many organizations which were later taken over by the reds and still not know any communists, Garfield explained that he was never active in any of these organizations and that many of them "used my name without permission."

He denied that he had signed a Council of Arts, Sciences and Professions letter denouncing the committee in January 1949, and denied that he subscribed to the statements in the letter. He continued to deny he knew of anybody's Red affiliations, though he admitted that Guy Endor and Hugo Butler did the screenplay for "He Ran All the Way," which Garfield co-produced, and which Jack Barry directed. Barry and Butler were named as Communists by Ralph Collins, who is now working for Garfield's Roberts productions, and also were named by investigator William Wheeler last week as two of the nine who could not be found by subpoena servers for the committee.

'NEVER TALKED POLITICS'

Garfield contended throughout the questioning that he never talked politics with any of the individuals on the committee's suspect list whom he admitted knowing or with whom he had dealings in a business or social way.

Garfield presented complete minutes of Screen Actors Guild meetings between March 15, 1945, and the end of 1947 to back up his

(Continued on page 10)

Dmytryk Reveals Red Failure in Hollywood

WASHINGTON — Edward Dmytryk, screen director who was one of the "unfriendly ten" who served jail sentences, told the house un-American activities committee Wednesday (25) that the Communist party hoped to gain control over the film industry through the various talent guilds and craft unions.

Dmytryk, who went to jail rather than answer the question as to whether he was a Communist or not, said he had belonged to the party but he now considered Communists "treasonable." He was not a member of the party, he said, at the time he refused to answer the question put to him in 1947.

Many well-intentioned citizens, he said, are caught "in Communist flytraps before they realize it." He had been a member of the party from the spring of 1944 to the fall of 1945. The "cold war" had not yet started and he said he sincerely believed the party was not a "menace."

The director said the party hopes eventually that the Council of Industrial Organizations would take over the union control in Hollywood from the American Federation of Labor because the party felt it could operate more freely within the framework of the CIO than through the AFL.

Dmytryk said he was one of seven members of the Screen Directors Guild who were members of the party in 1945. The others were Frank Tuttle, Herbert Biberman, Jack Berry, Bernard Vorhaus, Jules Dassin and Michael Gordon.

Pulse Beats

NPA to Tighten Restrictions On Use of Structural Steel

Manly Fleischmann predicts "a big push" on structural steel for last six months of this year and first six months of 1952; dashes hopes for liberalization of theatre projects.

SOPEG Seeks Injunction On Eagle Lion-UA Sale

Office workers union gets show cause order from New York supreme court; move designed to force Eagle Lion Classics to arbitrate on severance and vacation pay.

FCC Extends TV Permits To Fox and Paramount

Two film companies will be allowed to operate experimental stations in connection with development of theatre TV in New York area; expiration dates run until October 27.

Circuit Donations Increase COMPO Fund to \$95,000

Of this, about \$65,000 advanced by Motion Picture Ass'n of America and \$30,000 by large circuits; to stimulate contributions from smaller exhibitors.

W. C. MacMillen Elected Pathe Industries Head

Recent president of Eagle Lion Classics named at directors meeting in Cleveland, Pathe was parent company of ELC and also controls Eagle Lion studios in Hollywood, not transferred to UA.

San Francisco Exhibitor Files \$450,000 Suit

Ed Levy sues 26 companies, including major distributors and Fox West Coast Theatres, charging conspiracy to ruin business at his Dinuba Theatre, Dinuba, in Tulare county.

United Artists Schedules National Sales Meeting

First UA gathering of its kind in five years, to be called "Blueprint for Tomorrow," will be conducted by William J. Heineman at the Blackstone hotel in Chicago May 3-5.

Y. Frank Freeman Outlines 50 Forthcoming Para. Films

Vice-president and studio head tells delegates at the national sales convention in New York that pictures completed, in production or in preparation, represent "a record investment."

N. Y. Showmen Postpone Exposition to Spring

National motion picture event, originally scheduled this fall, delayed to allow plenty of time for planning and promotion, according to Fred J. Schwartz, mainspring of the idea.

COMPO ARRANGES AN INDUSTRY SEMINAR:

Hollywood and Exhibitors To Talk Things Through

NEW YORK—The Council of Motion Picture Organizations is working out the agenda for its June 11, 12 Hollywood seminar on problems of the industry from suggestions made by exhibitor organizations heads, according to Arthur L. Mayer, executive vice-president. The suggestions embrace all phases of exhibitor-producer relations and are so numerous that a final decision on their character may be made at an exhibitor caucus in Hollywood before the conference opens.

Mayer said the attendance will include studio representatives, delegates from each of the five exhibitor organizations now represented on the COMPO executive board and by two distribution representatives.

Exhibitor groups to be represented by delegates are National Allied, Independent Theatre Owners Ass'n of New York, Theatre Owners of America, Metropolitan Motion Picture Theatres Ass'n of New York and Pacific Coast Conference of Independent Theatre Owners. Delegates were being chosen during the week.

Originally Mayer planned to limit exhibitor representation to two delegates to each organization, but the day after his first statement he said the limit had been removed because of great exhibitor interest.

"This meeting," Mayer said, "should mark an historic milestone in the industry's progress, for it will be the first time the three major branches have sat down around a table to discuss their mutual problems. This exchange of ideas should be of inestimable value to our business and should bring about a better understanding between those who produce our pictures and those who market them."

During the week Mayer was working out further details with the Motion Picture Industry Council in Hollywood.

Next 15 Fox Films Going Day-Date to 5 in Cincy

CINCINNATI—The next 15 releases from 20th Century-Fox will play day and date in five Cincinnati territory theatres, including a drive-in, it was revealed here this week.

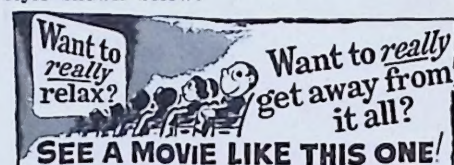
First of the releases will be "Follow the Sun" and it will go into the Cox Theatre, in downtown Cincinnati, and the Twin Drive-In, both of which are operated by Rube Shor and associates; the Valley and Covedale Theatres, suburban houses; and the Madison Theatre in Covington, Ky. The Valley is owned by Louis Weithe, the Covedale by Bud Ackerman and the Madison by Tom Hill.

Each of the pictures will play a full week and admission will be the same as regular first run prices prevailing in the city.

Warner Bros. Boosting Institutional Ad Use

NEW YORK—Warner Bros. home office advertising department has adopted an institutional advertising stunt started by Norris Hadaway, manager of the Alabama Theatre, Birmingham.

Starting with the pressbook on "Along the Great Divide," the company will use Hadaway's idea by making available two sizes of ads—three columns and two columns—in the style shown below:



Mort Blumenstock's ad department is also suggesting to exhibitors that they use similar layout and copy for lobby displays.

Red Hearing

(Continued from page 4)

contention that the most important decisions made during that time were on motions he personally made or seconded in regard to the Conference of Studio Unions strike. "I was against the strike. I felt it was uncalled for, unwarranted. These records conclusively show my position." He also cited the fact that he was on public record as often opposing things which Communists have supported, such as the Russian invasion of Finland, the Marshall Plan and Henry Wallace.

Although Representatives Jackson and Potter doubted his lack of recognition of any Communists among his associations in all his years in Hollywood, Representative Morgan Moulder (D., Mo.) complimented him on his testimony and said he was convinced Garfield is an "intensely loyal American."

Actor Marc Lawrence, on the other hand, on Tuesday acknowledged membership in the Communist party around 1939, but said he joined because, first, a brunette piano player who was interested in the Spanish war took him to a cell meeting. Lawrence characterized himself as a schmo who likes to listen to speeches. He said that, despite his membership, he never actively participated nor did he permit his name to be used. Nor did he join any Communist front groups.

There were fireworks during the questioning of George Willner who, in a prepared statement accused the committee of turning Hollywood into a place of terror, wrecking careers, and turning friend against friend. He was not permitted to read his statement. Willner, until August 1950, a partner in the firm of Nate Goldstone Agency, Hollywood writers' agents, refused to answer most questions on the grounds that they might incriminate him.



A Tip From a Top Showman!

"...DEFINITELY DANNY KAYE'S GREATEST PICTURE!"

To receive
your copy, please
indicate character of
material desired by a suitable
symbol above or pre-
ceding the address.

The long time shown in the date line on telegram and day letters is STANDARD TIME.

WE SCREENED 'ON THE RIVIERA'
LAST NIGHT. IT WAS UNANIMOUSLY AGREED
BY ALL THAT IT IS DEFINITELY DANNY KAYE'S
GREATEST PICTURE. THE STORY, THE COLOR,
THE DIRECTION AND THE CAST ARE FLAWLESS.
THE SONGS ARE CATCHY AND THE DIALOGUE
SPICY. 'ON THE RIVIERA' IS 100 PERCENT
ENTERTAINMENT THROUGHOUT AND I AM SURE THE
MOTION PICTURE FANS WILL AGREE WITH US.
IT IS A BOXOFFICE NATURAL AND WILL HAVE
EXTENDED RUNS EVERYWHERE. REGARDS.

FRANK NEWMAN, President
Evergreen Theatres, Corp.
Seattle, Washington



Danny
KAYE ★ *Gene*
TIERNEY ★ *Corinne*
CALVET
On the Riviera **TECHNICOLOR**

with Marcel Dalio • Jean Murat • Henri Letondal • Produced by SOL C. SIEGEL • Directed by WALTER LANG
Screen Play by VALENTINE DAVIES and PHOEBE and HENRY EPHRON • Based on a Play by Rudolph Lothar and Hans Adler

There's No Business Like **20** Business!
CENTURY-FOX

UA Now Has 16 Features For Next Three Months

NEW YORK—United Artists has acquired "Odette," Herbert Wilcox British-made feature starring Anna Neagle and Trevor Howard, from Lopert Films Distributing Corp. for May release, according to William J. Heineman, vice-president in charge of distribution. Lopert, which originally planned to release the film nationally, will not have its national sales organization set up before the fall, according to Sidney L. Deneau, Lopert sales head.

With the addition of "Odette" and five former Eagle Lion Classics releases, United Artists will have 16 features for the May-June-July period.

May will have "Volcano," starring Anna Magnani (formerly ELC); "Odette" and "Try and Get Me," "The First Legion," "New Mexico" and "The Prowler."

June releases will include: "Two Guys and a Gal," starring Janis Paige, Robert Alda and James Gleason, and "The Hoodlum," starring Lawrence Tierney and Allen Roberts, both former ELC releases, and "Fabiola," "The Man With My Face," "Three Steps North" and "St. Benny the Dip."

June releases will include: "Cairo Road," J. Arthur Rank production starring Eric Portman, and "Pardon My French," produced in France starring Merle Oberon and Paul Henreid, both former ELC pictures, and "He Ran All the Way" and the general release of "Cyrano de Bergerac."

Other ELC releases which will be set for future UA release include: "The Evil One," British-made starring Geraldine Fitzgerald and David Farrar, and "Cloudburst," made in France, starring Robert Preston.

Other early spring ELC releases which are just starting to get bookings under the UA banner include: J. Arthur Rank's "Oliver Twist," which had its first U.S. bookings in Texas; "The Long, Dark Hall," which will get its first U.S. booking at the Rivoli, New York City, in May, and "When I Grow Up," produced by S. P. Eagle. At least a dozen British pictures were just beginning to get bookings in art houses under the ELC banner. They include: "So Long at the Fair," "The Wicked City," "They Were Not Divided," "Golden Salamander" and "Naughty Arlette."

Wald and Krasna Start 1952 RKO Schedule

HOLLYWOOD—With two pictures in production and ten more completed scripts ready for filming in the coming five months, Jerry Wald and Norman Krasna have finished all preparatory and script work on their 1951 schedule for RKO Radio and are concentrating on scripts for their 1952 program.

Contract between Howard Hughes and Wald-Krasna calls for 60 pictures to be produced over a five-year period, at a cost of approximately \$50,000,000. Production of the first of these films started a month ago, after six months spent preparing scripts for the year.

The first Wald-Krasna production in 1952 will be "The Big River," to be filmed largely on location along the Mississippi river. David Dortort has already completed the screenplay of this production. Second picture to go before the cameras in 1952 will be the spectacular production of "Pilate's Wife," a Biblical story by Clare Booth Luce. Miss Luce and the French director Rene Clair arrived in Hollywood this week to begin work on the story. Miss Luce will write the screenplay from her own unproduced stage play.

Only one other story has been definitely set as a part of the 1952 schedule, Lewis Meltzer's original, "All the Beautiful Girls." Wald and Krasna are currently mapping out the remaining nine pictures of the 12-picture schedule and expect to have scripts for the entire 1952 commitment under way by June.

"Preparing our scripts far in advance gives us the advantage of flexibility," stated Wald. "With 12 completed scripts on hand, we are in the position where we can juggle our schedule at any time, to take advantage of the availabilities of particularly desirable stars and directors. We are never forced to accept 'second choice' where our stars are concerned."

Pickman's Appointment Confirmed As Paramount Advertising Head

NEW YORK—Barney Balaban, president of Paramount Pictures Corp., confirmed the naming of Jerome Pickman as national director of advertising, publicity and exploitation at the opening session of the national sales convention at the Hotel Warwick Thursday (26). Pickman was named acting director of the department February 12.

A. W. Schwalberg, president of Paramount Film Distributing Corp., named an additional 16 members of the company's "100 per cent club," the highest honor that can be paid to a field representative.

It also was announced that Paramount will release a total of 58 one-reel shorts, 34 of them cartoons in Technicolor, and 104 issues of Paramount news in the 1951 season. According to Oscar A. Morgan, general sales manager of short subjects and Paramount news, this is an increase of six one-reelers over the 1950-51 season.

The new shorts program will have an entirely new series, "Paramount Toppers," and a change in title to "Kartunes" for the series formerly known as "Screensongs." Six of each of the two series mentioned will be released in addition to eight Popeye cartoons, four Popeye champion cartoons, ten Noveltoon cartoons, six Caspar cartoons, six Pacemaker and 12 Sportsights.

The "Topper" series enables Paramount to either produce a timely short or buy a short on the outside, Morgan said.

Those honored for their excellent records in 1950 were Edmond De Berry, Charlotte salesman; David Friedman, Charlotte salesman who is now assistant to Hugh Owen, eastern-southern division head; Fred Mathis, Jacksonville salesman; Barlow Smith Jr., Atlanta salesman; John Gentile, Cincinnati salesman; Herbert Gillis, Philadelphia sales manager; Jack Howe, Washington office booking manager; Kenneth Richard, Des Moines salesman; George De Vine,

Indianapolis salesman; Harry Schlar, Milwaukee office booking manager; Eugene Jacobs, Kansas City salesman; Richard Parker, Dallas office booking manager; Frank Rule, Dallas salesman; Paul Allmeyer, Denver salesman; Ralph Hayden, Seattle office booking manager; and Jack Stevenson, San Francisco salesman. Gentile and Stevenson were each honored for the second time.

Sherrill Corwin to Close De Luxe L. A. Orpheum

LOS ANGELES—Charging that under the present competitive bidding system he has been unable to secure top first run product and hinting that a federal antitrust action may be filed against the major distributors, Sherrill C. Corwin has posted a May 10 closing notice for his 2,200-seat Orpheum Theatre, downtown de luxe unit in Corwin's Metropolitan circuit.

Corwin, a vice-president of Theatre Owners of America, recently installed big-screen TV in the Orpheum—the only Los Angeles house with television facilities.

Thus another chapter is being written in the long and colorful history of the house, which at one time was the mainstay of vaudeville in southern California and which in recent years has been operated under various policies, including first run, a combination of stage and screen attractions and, for the past 18 months, day-date with the Hawaii in Hollywood, owned by Al Galston and Jay Sutton.

A Corwin spokesman explained the drastic shuttering order was handed down because, although the Orpheum can bid against other first runs for top product, the competition has been boosting rentals up to a figure where the theatre cannot profitably operate.

Three Chicago Suits Ask Total of \$1,323,000

CHICAGO—Antitrust suits for damage claims totaling \$1,323,000 were filed in Chicago during the past week. The largest amount was filed by the Alex Theatre for \$573,000 in Federal Judge Walter LaBuy's court. The 900-seater charges major film distributors conspired with the circuits to impose "uniform, unreasonable and arbitrary clearances," a block-booking and fixed admission prices from 1938 to 1948.

Attorney Seymour Simon filed a \$450,000 suit on behalf of the Calo Theatre, a north-side neighborhood house, against eight film distributors, Balaban & Katz Corp. and Warner Bros. Theatres. Calo is owned by Arthur and Theodore Davidson who have operated the theatre since July 1, 1940. The suit alleges conspiracy to monopolize.

Simon also filed a \$300,000 suit in Federal Judge William Campbell's court for James Jovan, owner of the Loop Monroe Theatre. The suit covers the period from December 1947 to July 1949. Defendants are B&K, Great States, Warner Theatres, Windston Theatre Corp., operator of the Loop Grand, UA, RKO, Columbia, Warners, Paramount and Universal.

The Alex operated by partnership of Eugene Sullivan and Nick Delucca, claims it could play pictures no earlier than 80 days after completion of the Loop run.

Under 10, Over 55 Audience to Gain

Census Figures Reveal Great Pools of Potential Patrons, E. C. Rhoden Declares

KANSAS CITY—The motion picture industry faces a challenge in drafting some type of public relations program which will change public opinion about the film business, Elmer C. Rhoden, president of Fox Midwest Amusement Corp., told the Kansas-Missouri Theatre Ass'n here this week.



Elmer C. Rhoden

What the public thinks of an industry is reflected in the regard held for the common stock of the companies by the investing public, he said.

"You cannot disassociate the two," he explained, "and by this standard our industry is worth more dead than alive, if you figure up equity markets. For, despite the fact that the companies are in sound financial shape and are paying good dividends, the failure of the common stocks to achieve the selling range which should be indicated by the dividends being paid, the public thinks the industry is on its way out."

ENCOURAGING CENSUS PICTURE

Rhoden believes it is up to all phases of the motion picture industry to change the public's opinion, for "actually there is a big future ahead." A start in effecting this change was made with the adoption of the slogan, Movies Are Better Than Ever, which became true, if it was not altogether true when first adopted. It gave a standard to live up to.

The reasons for his optimistic view of the business future were to be found in figures released by the census bureau recently. With a population increase of 14½ per cent, there was an increase of better than 39 per cent for children under 10. That is the reason Rhoden stresses the development of kiddie clubs in his circuit's territory, as a vital mode of interesting potential showgoers.

The speaker went on to say that another thing the census shows is that the segment of the population 55 years old or over has increased over 30 per cent.

PROPOSES A 'VITAMIN R'

"This means we have to find some way to appeal to them," he pointed out. "Now you all know that what these people want more than anything else is to live longer. They take all kinds of vitamin pills and tonics for that purpose—70 per cent of the Hadaacol buyers are in this age group—so we've got to create a new vitamin for them. Maybe we should call it vitamin R—for Relaxation and Romance at the motion picture theatre, making for a longer and happier life!"

The age group which shows a decline from the 1940 census, Rhoden explained, is the very age group from which theatres have obtained their greatest patronage—the 15 to 24 group. This he believes due to the depression, when there were fewer marriages and a corresponding drop in the birth rate.

Report on: 'The Eye and Sleep Test'

Elmer C. Rhoden, president of Fox Midwest Amusement Corp., speaking to the Kansas-Missouri Theatre Ass'n spotlighted the need for industry research by reporting on an imaginary research project, "The Eye and Sleep Test." He prefaced his "report" with the comment that cigaret manufacturers are always making claims of one kind or another—one, that you can smoke all day without throat irritation; another, more doctors smoke that particular brand than any other "whereas we in the motion picture business make no claims."

By ELMER C. RHODEN

Have you heard about the eye and sleep test made to determine the effect of television and motion pictures upon the eyes and the sleep of 10 men? In this test, ten men were exposed to 2½ hours of constant television, and ten men were exposed to 2½ hours of motion picture entertainment. The test revealed the following:

The ten men viewing 2½ hours of television suffered severe eyestrain. Two of them showed development of granulated eyelids, and five suffered from conjunctivitis, a breaking down of the blood cells in the eyeballs, and as a group their vision suffered a 20 per cent decrease in efficiency.

Whereas, the ten men exposed to 2½ hours of motion picture entertainment showed that there was no perceptible eyestrain, no damage to the vision, or to the eyes.

In the case of the sleep test, the ten men were checked as to the soundness of their sleep. It was found that the ten men exposed to television tossed and

turned. The number of movements of the legs, arms, head and torso was 48; 16 more than normal. The ten who were checked as to their sleeping after viewing a motion picture for 2½ hours showed an average of only 20 motions of the body; 12 below normal, indicating that they had a very sound sleep. This is an amazing test as it shows conclusively that television is detrimental to the eyes and the sleep, whereas motion pictures are not harmful to the eyes and relax the body so that sound sleep results.

You probably never heard of this test before. That is because it wasn't actually made, but how do we know that it isn't true? And how do we know but what it has more basis of truth than many of the claims of other national advertisers we hear made daily over the radio and television broadcasting programs?

I am sure if we, as an industry, would exert a little research into the benefit of the relaxation and recreation the motion picture affords, we would find great benefits that we could exploit to our great advantage.

His reason for optimism now is that we have this group up to ten years approaching the dating age in a few years, when theatre attendance is most popular. And with the diaper and baby furniture industries booming, others will soon come along to take their places in the lines at the boxoffice.

Analyzing the industry's advertising, the speaker quoted statistics which showed that while other businesses have increased their advertising budgets as much as 100 per cent (quoting from Printer's Ink), this industry has actually curtailed its advertising. Not only on the dollar level but in its lack of the resourceful use of showmanship in advertising have many been negligent. Using a facetious illustration, he paraphrased some of the claims made by cigaret companies as to "tests" made which brought extravagant claims. He suggested that some such test as having ten men look at television for two and a half hours (with resulting eye strain, conjunctivitis, inability to sleep, etc.), as compared to ten men after viewing motion pictures for the same length of time (followed by only beneficial results), might not be so far-fetched as it sounds. "The industry should start making a few claims," he asserted.

"There are lots of ways of telling the truth," he insisted. "The merchant who had only

white salmon when everyone wanted pink salmon told the truth when he put up a sign which read: 'Pure White Salmon Guaranteed Not to Turn Pink.' And he sold every can. The showman who fails to glamorize his product is robbing people of the pleasures of anticipation—pleasures as great as those from the actuality—maybe greater."

Emphasizing that showmen have to keep abreast of other businesses, Rhoden called attention to the fact that the theatre used to be the only place ablaze with light of an evening. Now the supermarkets have put the theatres in the shade with their fluorescent lighting displays. If advertising dollars are not available, ingenuity must take their place.

"Where there are good showmen, business is good—and vice versa," he contended. "It's really a question of manpower. Of course, many times a good job is done on the local level when that is not the case on the industry level. Through COMPO we may be able to turn the tide."

Golden Names Assistant

WASHINGTON—Nathan D. Golden, motion picture division chief of the National Production Authority, Tuesday (24) announced the appointment of Clifford Ross as head of his Planning and Statistics Branch.

Lines **Busy** Decoration **Day!**



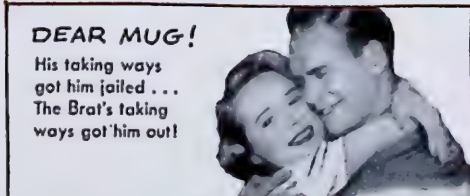
because "Dear Ruth's"
wonderful family is calling to deliver
new laughs with

Dear Brat



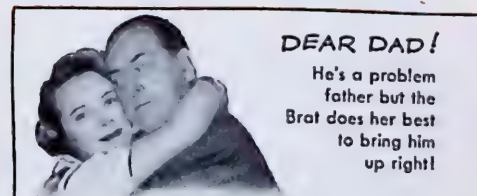
DEAR DOPE!

He's the family
friend who can
do anything ...
wrong!



DEAR MUG!

His taking ways
got him jailed ...
The Brat's taking
ways got him out!



DEAR DAD!

He's a problem
father but the
Brat does her best
to bring him
up right!

starring

MONA FREEMAN • BILLY DE WOLFE • EDWARD ARNOLD • LYLE BETTGER

with MARY PHILIPS • NATALIE WOOD • Produced by MEL EPSTEIN • Directed by WILLIAM A. SEITER

Written for the Screen by Devery Freeman

Dear Showmen:-

DEAR BRAT makes it three laugh hits for that great American family who brought you great business with "Dear Ruth" and "Dear Wife". "Dear Brat" is Ruth's kid sister... but she's growing up fast!

We welcome her to the succession of entertainment stand-outs that the crowds are going for most at this time—pictures like APPOINTMENT WITH DANGER starring Alan Ladd and Phyllis Calvert; THE LEMON DROP KID starring Bob Hope and Marilyn Maxwell; THE MATING SEASON starring Gene Tierney, John Lund and Thelma Ritter; THE LAST OUTPOST in color by Technicolor; and of course, that greatest grosser of them all Cecil B. DeMille's SAMSON AND DELILAH in color by Technicolor.

Pick up your phone and call

Paramount



DIVORCEMENT: 16 Months Later

What Happens in a Key City After Divestiture?
Here Is the Story of Detroit's Experience in
The Months Following the Paramount Splitup

By HAVILAND F. REVES

DETROIT

Partial divestiture of theatres by Paramount under terms of the Supreme Court decree has proved a somewhat "mixed blessing" in practical experience. A careful review of the picture in Detroit, often considered the "testing laboratory" of show business because of its special industrial conditions, location somewhat off the "main line" of travel, and historic "melting pot" population, shows that the actual total extent of change has been less than the rabid partisans and opponents of divorce both anticipated—after a year of living with the decree. Here are principal conclusions:

1. The forced loss of some houses does not appear to have hurt Paramount substantially from the income standpoint.

2. Canny local exhibitors are reluctant to pick up older theatres in today's market, except under special conditions.

3. Aggressive showmanship, adequate financial resources to undertake a major risk, and a theatre location with profitable potential under conditions prevailing today are all necessary in combination to make a reasonable success in operation of the divorced houses.

4. Other independent exhibitors in the area affected tend to view divorcement as something that has hurt them because, paradoxically, of the very objective, which was supposed to benefit them—that is, because of the actual increase of competition in exhibition.

The situation in upstate Michigan (excluding the Upper Peninsula, which is part of the Milwaukee exchange area) has been affected relatively little by the decree. The Butterfield circuit, with slightly over 100

theatres, has dominated the motion picture field in most Michigan cities for a third of a century, and continues to do so. This circuit originally had both RKO and Paramount affiliation, and has generally been classed in the past as a Paramount affiliate. The actual amount of Paramount ownership was 25 per cent, and this circuit remained one of the most independent in practical operation of all the affiliates. Actual control appeared to be centered in the office in Detroit, where it still remains, and the comparatively recent election of M. F. Gowthorpe as president a couple of years ago has not altered that factor.

No theatres were sold by Butterfield under the Paramount decree, nor was such sale required. The Paramount stock was put up for sale, and, last fall, was actually sold to the University of Michigan as an investment. The fact that it was a minority interest was probably one factor which made it uninviting to other theatre owners or groups who might have been interested in purchasing control of a well-integrated circuit like this. That the operation itself remains sound and appealing from the strictly investment standpoint is obvious from the decision of the shrewd fiscal advisors of the university to place the funds of the institution in this stock.

ONLY one substantial ripple occurred upstate in the past year in this connection—suit for \$1,050,000 was filed, just a year ago, by Ketzler and Buford's Huron Theatre in Pontiac, in federal court, charging the Butterfield organization with "monopoly" practice. The Huron, a relative newcomer at Pontiac where the other five houses are operated by Butterfield, is the only one not located downtown, and charges that it was unable to get pictures until 18 days after the Butterfield houses. Pontiac probably represents the greatest single concentration of theatre ownership by the big circuit, and is strategically situated only 25 miles from Detroit, itself, which the circuit has never invaded. But this situation does not appear to reflect any effect of the Paramount divorce, the results of which are substantially confined to the Detroit area.

For over 20 years, the circuit now known as United Detroit (UDT) has been a Paramount affiliate; for about 40 years, it has been the dominant theatre group in Detroit, as far as the first and second run houses were concerned—and, to some extent, neigh-

FOX THEATRE . . . the only house owned by Fox in Detroit and the only first run which has not bid for Paramount product since the divorcement decree. It is the biggest house in town, 5,045 seats.



MR. EXHIBITION IN DETROIT . . . Earl J. Hudson, head of United Detroit Theatres, whose policies made for a minimum of friction with competitors before divorcement, and after.

borhood theatres. A natural concentration of buying power and interest appeared to result in the emergence of a strong leader among competing exhibitors and independent circuits in the early days of the industry in this city, and this group, then the Kunsky chain, early took this place. Other affiliated houses have been rare in Michigan as a whole. RKO has the suburban second-run Uptown, and some houses in Grand Rapids; the Fox for 23 years had been the biggest house in town, but the only one of its group; the Balaban interests operate the first-run Adams and Downtown; and Famous Players (Canada) have their only American house in the suburban Lincoln Park. With these exceptions, Michigan has had only Paramount affiliates, and serves as a "test-tube" case for the divorcement.

UDT has operated about 20 theatres in recent years; and now, thoroughly conforming to the decree, has cut down to 15. The first-run United Artists was taken over by United Artists Theatres, headed by George Skouras; the former first-run Broadway Capitol, a 3,500-seater, went to the Saul Korman circuit around Christmas; and last summer, the suburban Regent, Alger, and Annex were taken over by the newly formed Goldhar-Zimmer Theatres. The second-run Royal, operated jointly by Wisper and Wetsman, was taken over by W&W.

Today, UDT could be considered a stronger organization as the result of trimming off some possibly weakening branches. It has three first-run theatres today instead of four. It has a little weaker second-run and subsequent control, but has successfully dropped



some houses that appear to be poor risks, on the record.

The changeover has affected subsequent-run activities relatively little, with the exception of houses in the area of the Regent and Annex neighborhoods. In the first-run picture, an important new factor has appeared in the aggressive showmanship displayed by the new management of the United Artists. This house has consistently, and sometimes successfully, bid against UDT for product of Paramount as well as other companies. "The Mating Season," for instance, was won by this house. Practically all first runs are now bidding against each other, and all, except the Fox, have bid for Paramount product. The reason for this exception is that this big house, which occasionally uses stage shows, has been successful in getting enough pictures of the type wanted from its accustomed sources of supply without stepping into the ring, and just didn't happen to need any.

There is a shortage of product for the available first runs, without doubt. The recent shuttering of the Downtown for several weeks, and reopening with a semi-exploitation film policy is evidence of the scarcity of film to supply seven regular double-bill first runs—plus the Cinema and the Paradise, which operate on an art film and an intermittent colored stage show policy, respectively. Long runs have been scarce in the past year—three weeks a rarity and four almost a miracle—so that product has been subject to stiff competitive bidding and the emergence of the UA as a highly independent operation has been of great importance since November.

It took money—\$200,000 on remodeling for instance—plus a special type of showmanship to bring about this result in so short a time. The latter was supplied by a sort of soft-purring but high-gear human dynamo, Dillon Krepps, the manager, and graduate of the old school of showmanship, who has impressed his personality with exceptional completeness upon the community by methods that have achieved a sense of respectability rather than ballyhoo.

Spreading product around more equitably among first runs—and to some extent among subsequents—has resulted in improving the outlets for the various companies—including Paramount, itself. No figures will ever be known, but it is probable that this firm, and perhaps others, is getting better film rentals

this year, on the average, for its product than a year ago, as intensive bidding has boosted rentals individually, and increased the number of outlets available. The "B" pictures and those that might not have rated a desirable first run contract have a better chance with a wider selection of houses on tap. To some extent, this condition prevails among other distributors.

Another angle has developed—individual customers used to ask the managers of houses that never or rarely played Paramount in the past, for the reason—proving that a substantial part of the public did pay attention to the producing company. Today, these same managers agree, their audience is getting acquainted with Paramount product—including Paramount stars and producers, for instance—and they have substantially widened the appeal and potential market for this product.

THE Broadway-Capitol is a special case, with a checkered history of being closed, sometimes for long periods, in past decades. Aggressive experimental showmanship has been tried by Korman since he took over, including a recent experiment with free admission for children accompanied by an adult. A little earlier, he introduced Saturday midnight bargains, with a four-feature bill for one admission, and blew the top off subsequent-run competition by really intensifying it when this mammoth centrally located second-run house adopted the practice. It had been observed for years by dozens of theatremen around town, to the disgust of a few other exhibitors, by the simple expedient of opening up the cans of film for the next change after midnight. When Korman's competition started to hit, somebody dusted off standard exhibition contracts and uncorked the clause restricting the hours for starting exhibition of product on the new change and exchanges had to notify Detroit exhibitors, generally, to speedily abandon that practice. With typical showmanship, a substantial group of exhibitors are still working together to find a way to give their patrons the extra value to which they had become accustomed, and may soon come up with an ingenious new answer.

The Broadway-Capitol, whether Korman's operation of it clicks or not, ultimately will have had a significant effect in making for competitive showmanship here. Its very size and availability as an instrument of experiment make it very effective in the hands of



The Downtown Theatre is operated by the H&E Balaban interests. Indicative of the feature shortage in Detroit for first run houses, the Downtown, a 2,680-seater, was closed down for a while and reopened with a semi-exploitation policy.

an independent circuit owner who has shown he is willing to try something new, possibly "far-fetched," and to switch policy the next week again, if that one doesn't look promising. As far as anything can, it has upset existing conditions and is keeping exhibitors on their toes. It should be noted that the race situation may enter significantly into this picture, but that factor, in a Detroit that grievously recalls 1943, is too complex to analyze here.

The Royal change is not of great significance. It was and is a second-run house, operated in partnership by the two biggest local circuits. W&W took on the whole works. There were a few incidental changes in detail, but not in policy. W&W, operating about 18 houses, have a little more responsibility, a little more buying power—and the positive advantage that they cannot possibly be classified as a semi-affiliated circuit by any stretch of logic any longer.

The Goldhar-Zimmer story is more complicated and sadder. Head of this outfit is Jack Goldhar, a veteran of almost 30 years of distribution experience, who at one time headed United Artists' sales division for all states east of the Rockies, but a comparative novice in exhibition. These houses proved a losing venture to the new owners, who had not previously been in exhibition in Detroit, although one of the most experienced showmen in the area, Ben Wachnansy, was named in charge of operations. The situation became so bad by October that it was found cheaper to close the Annex and pay the high rental to keep it closed, than to operate.

Earlier, on August 1, the Regent and Annex, which had been subkey—or fourth run—houses, moved up a notch to key run—a definite improvement in their relative competitive situation, and one of the objectives of the divorce decree appeared to be accomplished. This shift did not appear profitable, and the Regent has not always exercised its key-run prerogative—while the Annex folded. Exploitation pictures were also tried out at the Regent, and the theatre front has been a colorful piece of showmanship. Other aggressive merchandising of this house has been attempted, but, according to the owners, the Regent continued to lose money over actual expenses, while the Alger

(Continued on page 20)



Saul Korman, independent circuit operator, took over the 3,500-seat Broadway-Capitol around Christmas time and has been experimenting with a variety of showmanship projects, free admissions to children, Saturday midnight bargains in an effort to make the house click. Whatever luck he has with the problem theatre, the film colony agrees he is stimulating competitive showmanship in the Detroit area.



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Screenplay by
Charles Lederer.
A Winchester Production.



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***nding* MOTION PICTURE!**

DIVORCEMENT

16 Months Later

(Continued from page 16)

netted only \$5,000 before taxes, from May 25 to Dec. 31.

These and other enlightening figures were revealed in a lawsuit filed early in March by Goldhar-Zimmer against UDT, as a result of their operating experience, in an attempt to cancel the lease deal and secure some adjustment of their losses and rights.

This, the most extended divorcement result in Michigan, had backfired, with the new independent owners trying to cancel their lease from the affiliated company. Meanwhile, independent exhibitors in the neighborhood of the Regent and Annex were displeased by facing the sometimes intensive competition of houses moved into a new category—key (third) run—which upset local conditions seriously. It was almost anticlimactic when the realty owners of the Annex, getting a rental of \$2,500 per month for a closed house, offered to turn it over to the city for a garage for about \$150,000. The house had cost \$799,000 to build. The experience of the one big venture into independent operation based upon the decree appears to have been a dismal failure for the exhibitors concerned.

Most independent exhibitors—the operators of about 180 theatres in the Detroit area—have noticed little change as the result of divorcement. The pattern of the industry's clearances and runs and patron habits have long been fairly rigid; and the volume of business has been too low to make any great difference noticeable, as yet. The prewar problem of overseating has been resurrected, although only two new theatres and a drive-in have been built in Detroit in ten years, as a result of the steady postwar drop of business.

GENERALLY, local exhibitors were well-satisfied with the pre-existing setup. Personalities again had a lot to do with it. UDT was operated rather independently of the home office for the last dozen years by President Earl J. Hudson, under a policy that made for a minimum of friction with competitors. Individual grievances have existed, as evidenced by various lawsuits and arbitration cases over many years, but the general pattern has been fairly smooth. The existence of various large buying groups which have represented most of the independent theatres in town for the past decade or more has undoubtedly been a factor. Chief of these has been the Cooperative Theatres group, which was named a couple of years back in a sensational \$8,750,000 lawsuit jointly with UDT. The suit, filed by the Society of Independent Motion Picture Producers, alleged difficulty in getting the plaintiffs' product into Detroit and charged antitrust practices in enormous detail. The fact appears to be that independent exhibitors here have generally experienced little friction with the affiliated houses, compared to what has been reported over the years from other territories, aside from the normal opposition between the "big guy and the little fellow," and the routine opposition normally incident to competition, whether cut-throat or otherwise.

The drive-ins naturally enter this picture

3 Divorced Houses Go Back to UDT

DETROIT—A unique twist to divorcement procedure developed here during the week. The Wayne county circuit approved return of the Regent, Alger and Annex theatres to United Detroit Theatres by the Goldhar-Zimmer interests which acquired them last summer. UDT, United Paramount Theatres affiliate, is required to divest itself of these three houses under the Paramount decree. Both the buyer and the seller now have lawsuits pending over the sale. According to the records, operation of the theatres has not proven profitable for the new owners.

The move to return the theatres was by agreement between the parties. Counsel for Goldhar-Zimmer offered to turn the income of the houses in to the court and retain possession of the theatres. The court, however, held that the rental provided under the leases should be paid and it was conceded that income was not sufficient to meet this obligation. Goldhar-Zimmer accordingly surrendered possession, pending outcome of the suit and countersuit over the trio of theatres.

The move puts Jack Goldhar and Ben Zimmer temporarily out of the theatre business. August Serno has been named by UDT to manage the Regent and Ben Johnson to manage the Alger. The Annex will remain closed.

—and the dozen surrounding the city generally stepped up into the second-run category last year, playing after last run a few years back. Modern, improved construction, the trend of patronage, and the existence of enough drive-ins to make a very powerful outlet for product all contributed to this development.

The decree has, likely, also contributed negatively. Normally UDT would have been expected to go ahead with construction of drive-ins to protect its standing whereby it has dominated the Detroit show picture for four years. It has built none during this now closed era of multiple construction. Again, the new 3,000-seat theatre, tentatively called Point, in a huge shipping center project would normally be expected to be a UDT house—but the total project, expected to run about \$50,000,000 has negotiated with W&W circuit for the theatre instead.

Clearances have been upped a little in some instances. In the last few weeks, the Harper and Lancaster, independent houses, at opposite ends of the city, moved into an intermediate run—a day after second run, before key. This is a new classification in the city, although a status long held by a few suburban houses, such as the Royal Oak and the Lincoln Park. The assignment of this advanced competitive position to two operations by unconnected small local circuits was probably made possible by the more even distribution of buying power among the earlier runs as the result of the Paramount changes. Other factors, too, were in the background locally—such as the shift of the

Wyandotte, opposition several miles removed to the Lancaster, to a regular second-run category a year ago, but the general pattern is clear. This is the opportunity of a liberalization of run or clearance for the independent where the competitive situation makes it possible.

Another factor that affects the local picture strongly is the quick dating of pictures by subsequent runs. This situation has become cumulative and may sooner or later approach the explosive stage. Subsequents were playing pictures as much as six months after first run a couple of years ago. There was plenty of product available to handle the situation, although individual situations would often result in specific discontent.

About two years ago the second-run theatres of the city, controlled mostly by UDT and W&W, switched from full to split-week bookings as an answer to declining grosses. The result was the intensification of booking schedules, and the gradual absorption of the great backlog of product between first and second run. These houses today tend to play right on clearance—basically 28 days after first run—and the subsequents follow in rapid-fire sequence after them. Most theatres play day-and-date on first availability on their run wherever possible—this makes possible such a venture as the current television trailer promotion by some 20 subkey houses. (Double bills are, incidentally, universal in Detroit.)

THE gap between first and last-run is slight, and there are many independents who feel that this quicker availability of product has hurt them in several ways, in comparison to the business they enjoy when the gap was much wider. Repeat patronage, for instance, is discouraged, although it is admitted that the carryover impact of intensive first-run exploitation is much fresher. The question is obviously moot, but a subject of considerable local discontent.

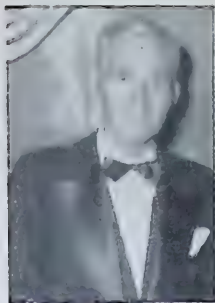
Again, a move like this which affects the boxoffice of 200 theatres can be decided by the relatively few who control prior runs. And the widening of controls, even if the number involved seems negligible, has made for a more democratic, more competitive, and possibly more chaotic situation.

Finally, overall showmanship in the city has probably improved slightly as a result of this token increase in competition—an increase effect of which has been that of a lever or fuse. Indirect and unwelcome evidence is the fact that the censor has just had to put the squad at work watching theatre fronts for the first time, indicating more sensational attempts at selling pictures.

In a more promising direction, 122 theatres temporarily sheathed their hatchets last fall for the history-making \$50,000 Movie Quiz contest, an unprecedented piece of cooperative exploitation that included UDT, as well as about every independent circuit in town, and most of the independent neighborhood houses except the very small or last-run houses. This example is being followed today, including especially the precedent-shattering use of television as the primary advertising medium to sell motion pictures. Local exhibitors have proved that they have the intelligence and showmanship to learn by experience and experiment, by trial and error, and to take advantage of the opportunities that such a step as divorcement gives them, small though its immediate and directly caused effect may be.

Notables to Attend Chakeres Dinner

CINCINNATI—Gov. Frank Lausche of Ohio, Governor Weatherby of Kentucky,



Phil Chakeres

Chakeres recently was honored as the Showman of the Year by Look magazine. The award was presented to Chakeres by Bob Hope on the latter's national radio program.

Mayor Cash of Cincinnati and Spyros Skouras, president of 20th Century-Fox, are among prominent personalities scheduled to attend a dinner to be given in the Netherland Plaza hotel May 7 by the Variety Club for Phil Chakeres, Chakeres circuit executive of Springfield, Ohio.

Hollywood Masquers Club Honors John H. Harris

LOS ANGELES—Studio brass, the acting colony and exhibitor leaders were on the dais when the Masquers club staged a testimonial banquet Wednesday night (25) in honor of John H. Harris, president of the Harris Amusement Co. of Pittsburgh and "Big Boss" of Variety Clubs International.

Gathering to pay tribute to the circuit head were Dave Bershon, local independent exhibitor and chief barker of Tent 25, Variety Club of Southern California; Charles P. Skouras, president of National Theatres and Fox West Coast; Spyros Skouras, Darryl F. Zanuck, Jesse L. Lasky sr., William Goetz, Samuel Bischoff and Jack L. Warner, and thespians including Leo Carrillo, Joe E. Brown, Frank Fay and Walter Pidgeon.

Co-chairmen in charge of dinner arrangements were actors Roy Roberts and Vince Barnett.

Robert M. Gillham Joins Cunningham & Walsh

NEW YORK—Robert M. Gillham has been appointed by Cunningham & Walsh, Inc., to serve in an executive capacity on the agency's Liggett & Myers Tobacco account and on general business activities.

Previously, Gillham was a vice-president in charge of television and commercial film with J. Walter Thompson. He was also director of advertising and publicity for both Paramount Pictures



Robert M. Gillham

U-I to Pay \$1.06 Dividend

NEW YORK—The board of directors of Universal Pictures Co. has declared a quarterly dividend of \$1.06 and one-quarter cents per share on the four and one-quarter cumulative preferred stock, payable June 1, 1951, to stockholders of record May 15.

Men and Events

By JAMES M. JERAULD

Optimism

THIS is no time to start writing the obituary of the film business, said William F. Rodgers, vice-president and general sales manager of MGM, at the Ass'n of Motion Picture Advertisers luncheon. It is the time for a fighting attitude, a spirit of optimism, because there are signs of improvement all round, he said in effect.

Some exhibitors will challenge this, of course. Those who find the changing economic situation and the presence of new competition confusing face the outlook with dismay and do a lot of talking about it.

Fortunately, not all exhibitors take this attitude. Leonard H. Goldenson happens to be among the optimists. He certainly can be called an exhibitor, because he supervises theatres in diverse sections of the country and has a national outlook. Careful reading of the United Paramount Theatre report from start to finish does not reveal any trace of lack of confidence. In fact, he says television can be made an "ally."

The Famous Players Canadian report was an outstanding surprise. It showed 1950 business was better than 1949.

The most conspicuous example of what optimism can accomplish at present is the United Artists home office. Less than two months ago every man in the organization was walking around as though waiting for the end of the world. Now they're not walking; they're dashing here and there with their elbows out and with plenty of aggressive talk about the profits they are going to roll up before the end of summer. And they will probably do it, too.

On the other side of the world in Australia, Norman Rydge, who operates the biggest circuit there and also operates other enterprises, is equally confident.

Rydge is famous for his study of statistics and his inspiring leadership. When he presented annual awards to his managers recently he said: "When one considers the extra money that is in circulation today, surely it should be easier to entice some of that spending power to strengthen boxoffice receipts."

He finished by saying his company would publish the figures on its record profit of 1950 in August.

Was he satisfied? Not at all; he said that Australia with 182 seats per 1,000 of population was not filling as many of them proportionately as the United States with 82 per seats per 1,000. And he called for greater selling effort.

Rydge said the industry in Australia should be proud of the fact that admissions have gone up only 20 per cent since 1929.

Australians boast about their industry. They're sold on it and think it is going places. And about 85 per cent of their pictures come from the United States!

If optimism can help achieve such a success over there, there can't be the slightest doubt that it will achieve something over here, as Rodgers told Ampa.

Hughes Takes His Time

IT looks as though the status quo would be preserved for some time insofar as disposal of RKO theatres is concerned. Howard Hughes doesn't intend to be hurried, it seems. He was the first to negotiate for a consent decree, but it now looks as though he would be the last to complete divorcement.

Hughes has filed an appeal to the U.S. Supreme Court against the three-judge court order giving him until Feb. 20, 1953, to sell his 24 per cent interest in RKO Theatres, or have the Irving Trust Co., trustee, sell the interest for him during the following two years.

The appeal automatically acts as a stay. If the Supreme Court should require a year or more to hand down a ruling, the present RKO Theatres setup could go along for another five years. The law grinds slowly, like the mills of the gods.

Hughes' appeal is based on the contention that no time limit was set in the RKO consent decree for disposal of his interest and the statutory court lacks power to insert a time limit without his consent.

DAR Finds Films Good

THE annual report on films presented to the Daughters of the American Revolution in Washington is worth noting because it was presented to a gathering of women usually considered part of the "lost audience." No exhibitor needs a long memory to recall the time when groups like the DAR looked down their noses at films and often asked, "When are the producers going to make some good films?"

The DAR says 12 films a month were "worth seeing" during 1950. Of these 41 were given "double-star" ratings.

Twelve films a month is at the rate of three a week. If any large number of the DAR members see at least half of the films they approve and like them, the influence on their families and friends could be important at the boxoffice.

Public relations seem to be improving in spite of the widespread belief to the contrary.

Caution!

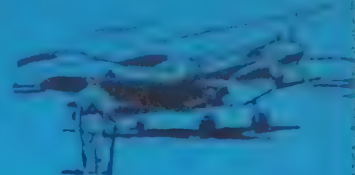
WHEN governments take over film production and begin to use pictures for propaganda purposes, the product invariably suffers outside the borders of those countries. Germany, Russia and Italy are classic prewar examples.

Great Britain has just shown that, even without propaganda, the control exercised by government bureaus doling out production funds can be a fiasco. India is now trying to take control of its film industry.

The Voice of America already is distributing a tremendous number of pictures in distant areas. Now it is going into the business of distributing newsreels. All this may prove beneficial, but American newsreels should not allow the use of their names on any of them.

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Hollywood Report

By IVAN SPEAR

Sam Katzman Unit Schedules Ten Films for Columbia

Accounting for more than one-third of Columbia's planned 1951-52 output of approximately 26 moderately budgeted features, Producer Sam Katzman's busy film-making unit has charted plans to turn out ten features during the next ten months, four of which will be photographed in Technicolor.



Via a recent reorganization of Columbia's B units, eight other program entries will be turned out by Producers Ralph Cohn and Wallace MacDonald, while Colbert Clark holds the production reins on eight "Durango Kid" westerns toplining Charles Starrett and Smiley Burnette.

The four Technicolor entries on Katzman's slate are "The Thief of Damascus," starring Paul Henreid; "California Conquest," to start in August; "Tecumseh, the Brave Warrior," featuring Jon Hall and Frances Langford, starting in September; and an untitled opus set for November. On the black-and-white schedule are "Purple Heart Diary," also starring Frances Langford; two in the "Jungle Jim" series title-role-ing Johnny Weissmuller; "Los Angeles Story," a murder mystery; and two untitled projects, one with a Washington congressional background, another based on a radio show and comic strip.

Ceylon Envoys Lauds 'Force' of U.S. Films

Every once in a while somebody has something nice to say about Hollywood-made pictures.

In that category are the remarks of C. G. S. Corea, Ceylon's first ambassador to the U.S., who during a tour of the film capital was guest of honor at an industry luncheon hosted by the Ass'n of Motion Picture Producers.

American films, said Ambassador Corea, are "the outstanding force working to cement the bond between nations. Of all the elements which tend to break down barriers, none accomplishes more . . . In addition to bringing us amusement, they provide education, enlightenment and expansion of understanding."

The luncheon in Ambassador Corea's honor, presided over by Y. Frank Freeman, AMPP board chairman, was held at the 20th Century-Fox studios. The Ceylonese dignitary and his official party spent several days visiting the major studios and conferring with industry leaders.

Edward L. Alperson Signs 20th-Fox Pact Renewal

Distribution commitments for the pictures he will turn out for the next seven years have all been cleared away by Edward L. Alperson with the negotiation of a renewed contract with 20th Century-Fox. The new ticket, effective upon completion of Alperson's next venture, "Rose of Cimarron," constitutes the continuation of a share-cropping arrangement that has existed between his unit and 20th-Fox for the past several years. His latest picture, "The Sword of Monte Cristo," is currently in release under the 20th-Fox banner.

All forthcoming Alperson entries will be in color—either Technicolor or Supercinecolor, depending upon the availability of commitments in those tint processes. Forthcoming films will be chosen from among story properties including "The Texas Story," "The Innkeeper's Daughter," "Patent Leather Shoes," "Laredo," "The Escape of Monte Cristo," "Gold Canyon," "Pocahontas," "The Wild Bunch," "Nebraska Trail" and "Ground Crew."

'Old Soldiers Never Die' Planned as Film Titles

Tops in the it-had-to-happen department during the period:

Gen. Douglas MacArthur's reminder in his speech to Congress that "old soldiers never die" had barely passed his lips when two production organizations rushed into the headlines with pronouncements that they already had begun preparations on pictures using the song title as their tags.

One major, 20th Century-Fox, registered the title and disclosed that scripters would be assigned to the project immediately. At virtually the same time a syndicate of independent cinema entrepreneurs, Abe Lyman, Maurice Duke, William Selwyn and Will Jason, declared they had acquired film rights to the song from the Remick Music Co., a subsidiary of Warners, and were fabricating a feature-length yarn around it.

Gordon S. Griffith Joins Staff of RKO Producers

Augmenting their staff at RKO Radio, Jerry Wald and Norman Krasna inked Gordon S. Griffith to a producing contract. A veteran industry executive, he was formerly production manager at Columbia and most recently was Charles Feldman's production representative on "A Streetcar Named Desire," filmed for Warner release . . . Eugene Wooten was signed as an associate producer by George Breakston and C. Ray Stahl, whose independent company will make two films in Japan this summer. Wooten leaves immediately for Tokyo to prepare "A Night in a Geisha House." He recently left 20th Century-Fox after seven years as a costume designer . . . A new five-year ticket as the studio's general musical director was signed at 20th Century-Fox by Alfred Newman, who assumed the post in 1940.



STUDIO VISITOR — Arthur Israel (right), executive assistant to Barney Balaban, president of Paramount, took time out from recent huddles at the Hollywood studio to renew acquaintance with Alan Ladd, currently starring for the company in "The Rage of the Vulture." Israel headquarters in New York.

Only Two Story Purchases Reported for the Week

Story sales dropped to a low ebb during the period, with but two transactions in the literary field reported. Republic purchased "Why Horses Don't Bet on People," a race-track comedy by Robert Brees, and signed Milton Raison to do the screen treatment. It will be produced by William T. Lackey . . . Producer-Director Irving Allen added to his independent lineup "I Married Two Men," a British play by Vernon Sylvaine, and booked Don Lieberman to write the script. Allen plans to film the vehicle on location in Spain this summer.

Jeanne Crain to Portray Singer Jane Froman

Title-roler in 20th Century-Fox's upcoming film biography of Singer Jane Froman will be Jeanne Crain. The opus bears the tentative tag of "Stardust" . . . Audie Murphy is warming up his six-guns in preparation for his next assignment, the role of an outlaw in Universal-International's newly announced Technicolor western, "The Cimarron Kid" . . . Clark Gable's feminine interest in "Lone Star" out MGM way will be Ave Gardner.

Wallis Inks Shirley Booth To Re-Crete Stage Role

Shirley Booth, of the Broadway stage, has been signed by Producer Hal Wallis to play the part she created in the stage version of the William Inge play, "Come Back Little Sheba" . . . Rod Cameron will be Florence Marly's co-star in the forthcoming Allied Artists production, "My Wife Is Mine" . . . Acquanetta was signed for the second femme lead in Lippert Productions' "The Lost Continent" . . . Columbia booked Rosemary DeCamp for the Broderick Crawford-John Derek vehicle, "The Dark Page."

RANDOLPH SCOTT

POINTS AT

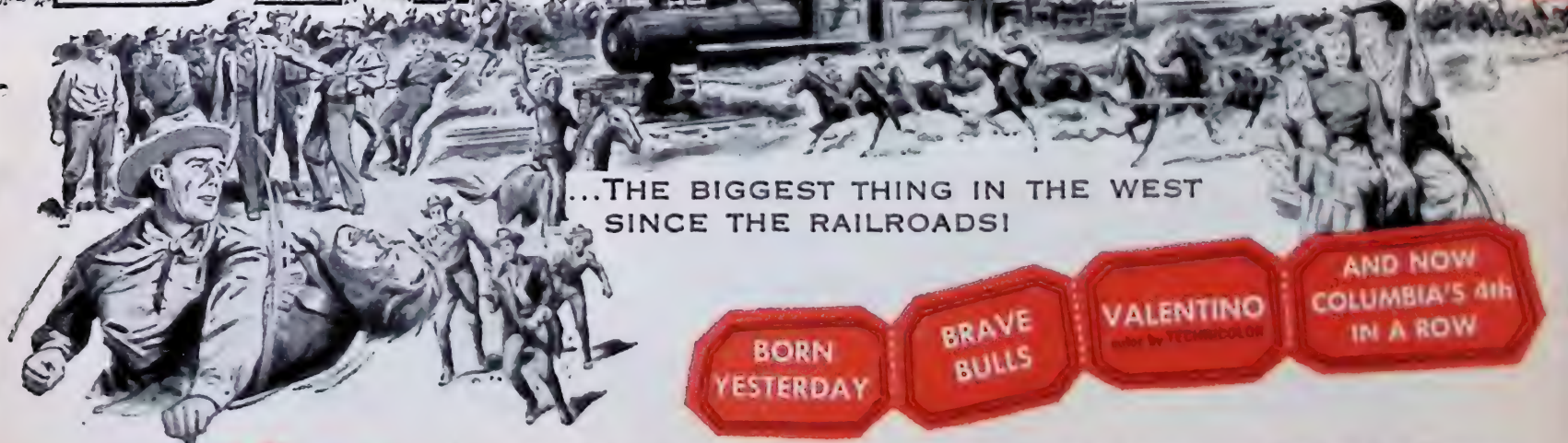
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Potential Star Group Formed by Paramount

HOLLYWOOD—Certain segments of the industry, particularly a number of exhibition representatives, have been long and loudly proclaiming that one of the major things wrong with the trade—one of the chief reasons why the nation's boxoffices are suffering from pernicious anemia—is the lack of new faces in Hollywood's celluloid output.

Comes now Paramount with a plan to supply at least a part of that avowed demand for fresh film personalities. It comprises the formation of a "Golden Circle" group of young contract players whom studio executives feel have definite potentialities.

The "Golden Circle" group, comprising Peter Hanson, Barbara Rush, Laura Elliot, Mary Murphy, Michael Moore, Nancy Gates, John Taylor, Virginia Hall, Pierre Cressoy, Judith Ames and Nancy Hale, made its official debut Monday (23) when the cited thespians were introduced to Paramount studio officials, producers, directors, writers and the press at an informal buffet dinner in the studio commissary. Presiding over the affair were Y. Frank Freeman, vice-president in charge of studio operations, and Production Chief Don Hartman.

Freeman explained that membership in the "Golden Circle" will be enlarged "as we discover young people who have similar potentialities," and said that as members of the group "become boxoffice personalities, they will be graduated to full stardom."

The aggregation of newcomers is a revival of a similar "Golden Circle" created by Paramount in 1939. That list included 13 unknowns—of whom William Holden, Susan Hayward, Evelyn Keyes, Robert Preston, Betty Field, Patricia Morison and Ellen Drew subsequently climbed to stardom.

Adolph Zukor, Paramount board chairman, who was present at the buffet dinner, hailed the move as one that can help revitalize film attendance.

U-I Plans Guessing Contest On Records of Sinatra

NEW YORK—Universal-International on May 1 will start a three-week contest among 1,500 radio disk jockeys to guess the ten most popular Frank Sinatra records.

The first prize will be a week's trip to New York, all expenses paid, or a \$500 U.S. Defense Bond. The first 12 runnersup will receive wrist watches and the next 50, record albums.

The record voted the most popular will be included in "Meet Danny Wilson" which U-I will start shooting June 11.

U.S. Postoffices to Help Exploit 'Appointment'

WASHINGTON—Under an arrangements set up by the Paramount publicity department with the Postoffice department posters have been sent to 21,000 postmasters with requests that they be displayed in the post-offices as a plug for "Appointment With Danger."

The story deals with the work of the post-office inspectors. A special section of the pressbook will tell exhibitors how they can cooperate with postoffices.

TESMA, TEDA Confab Set for Los Angeles

LOS ANGELES—The annual convention of the Theatre Equipment and Supply Manufacturers Ass'n will be held at the Ambassador hotel here October 11, 12 and 13. TESMA members picked the city in a mail ballot. The Theatre Equipment Dealer's Ass'n (TEDA) also will meet here at that time.

A west coast convention has been in the offing for some years, due to requests from members living in this section of the country. This year's meeting will be without a trade show, due to NPA regulations on building. Roy Boomer, executive director of TESMA, said the convention will be streamlined and more time will be devoted to entertainment of the delegates.

Ray Colvin, president of the dealers association, is expected to arrive in Los Angeles about June 1 to make final plans for the meeting.

Oscar Neu, TESMA president, has announced that he will not be a candidate for re-election. He has served the organization for 18 years—13 as secretary and six as president. Ballots carrying the new slate of officers will be mailed to members before the convention and announcement of the winners will be made at the convention.

Ideal Pictures Reports Managerial Changes

CHICAGO—Recent changes in management and location of several offices of Ideal Pictures, 16mm film distributor, have been announced by Paul R. Foght, general manager. Changes include the following:

George E. Dean, manager of the Atlanta office, 52 Auburn Ave., for the last five years, and an employee of the company since 1934, has been promoted to the managership of the company's main office at 58 E. South Water St., Chicago. Robert Young succeeds Dean in Atlanta.

Robert D. Faber, on a leave of absence from the company for the past year, has returned as manager of the New York City office.

The company's Los Angeles branch has been moved to a new, larger location at 2950 W. Seventh St., Los Angeles, under the direction of Scott W. Hillam.

The Oklahoma City office has been moved to 136 N. W. 13th St. in that city, and the Salt Lake City office has been transferred to 54 Post Office Place.

Three Family Features On Review Board List

NEW YORK — Family classifications are given three out of five features reviewed in the April 21 weekly guide to selected pictures issued by the National Board of Review. They are: "Kon-Tiki" (RKO), "On the Riviera" (20th-Fox) and "New Mexico" (UA). The first two were listed as pictures especially worth seeing.

Mature classifications are given "Bullfighter and the Lady" (Rep) and "Inside the Walls of Folsom Prison" (WB).

EXIT LIGHT for FENCE or POST MOUNTING
Needed for rapid emptying of drive-in.
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To Use Ball Park for Outdoor Movies

INDIANAPOLIS — George T. Landis has arranged with owners of the Indianapolis baseball club to use the ball park for motion pictures every night the team is on the road and every Sunday night, following the customary game. He has named his part-time operation the Victory Outdoor and expects to get under way when the Indians leave for their first out-of-town stand on April 29. There will be approximately 72 dates for motion pictures during the season, Landis estimates. A portable screen will be set up just off the infield, facing the grandstand behind the Indians' dugout, provid-

ing a clear view of the screen from approximately 4,500 seats. Seats will be provided with cushions.

It will be the first major test of motion pictures in the open here, except for drive-ins, since the original nickelodeons entertained on their back lots in good weather. The latest films will be shown, in keeping with current subsequent run policy. If the public accepts the idea, he may keep the Victory Outdoor operating through September and October after the close of the baseball season. Landis is general manager of Amusement Enterprises, Inc., here.

Finish Editing 'Whistle'

NEW YORK—Louis DeRochemont has completed editing of "The Whistle at Eaton Falls," which Columbia will release during the summer. It was shot entirely on location in and near Portsmouth, N. H., was directed by Robert Siodmak and stars Lloyd Bridges and Dorothy Gish. It is the first DeRochemont feature film since "Lost Boundaries."

Davies Joins Film Center

NEW YORK—Edward A. Davies has been named district sales manager of the Middle Atlantic area for the Princeton Film Center, Inc., by Gordon Knox, president. Davies, former vice-president and general sales director of the Pennsylvania Broadcasting Co., has already taken over with offices in Philadelphia.

THE BEST IS YET TO COME!

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SPECIAL AWARD OF APPRECIATION
BY NATIONAL HAIRDRESSERS AND
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FOR THE CREATION OF "SECRETS OF BEAUTY" WHICH
DRAMATICALLY PORTRAYS THE IMPORTANT ROLE
OF PROFESSIONAL BEAUTY CARE IN HELPING TO
PRESERVE GREATER HAPPINESS IN OUR FAMILY
LIFE, AS WELL AS FOR HIS UNTIRING EFFORTS
IN CO-OPERATING WITH THE PROGRAM OF OUR
NATIONAL ASSOCIATION TO HELP AMERICAN
WOMEN KEEP THEIR UNRIVALED LEADERSHIP
AS THE MOST BEAUTIFUL IN THE WORLD.

PLAY 'EM!
"She Shoulda Said No"
"Delinquent Angels"
"Secrets of Beauty"
"Prince of Peace"
"One Too Many"
"Mom and Dad"
"The Best Is Yet
To Come"
AND SO IT IS —
From



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KROGER BABB thanking the
HAIRDRESSERS AND COSMETOLOGISTS
ASSOCIATION for their generous
gift of this award. We are
proud to have this award
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proud to have this award
presented to us.

Lippert Signs Contract With Petrillo To Rescore 26 Features for TV

HOLLYWOOD—Significant in that it can make available to television interests a vast new supply of films made originally for theatrical distribution is the contract just entered into between Robert L. Lippert Productions and James C. Petrillo's American Federation of Musicians.

Lippert was formally notified, via a letter from Petrillo in New York, that the independent production organization can dispose of any of its product, new or old, to video, provided the musical sound tracks are rescored (using, of course, AFM musicians). The agreement also calls for Lippert to turn over to the Petrillo union 5 per cent of the revenue realized from such video sales. The AFM will earmark such collections for its recording fund.

The Lippert firm also was granted an okay to make pictures specifically for TV consumption, but a spokesman emphasized that the company has no such plans at the present time. This spokesman confirmed that

Lippert immediately will begin rescoring 26 features made for theatrical release on the 1946-47 program and will place them on the video market.

Petrillo's edict represents a radical departure from the AFM's previous and rigidly enforced ban against the sale of any motion pictures to television provided it was scored by AFM members—this having been a clause in the AFM contract signed in 1946 by all major and a majority of independent producers. As a result, most of the features hitting the TV channels have been either British entries, films made by producers not signatories to the AFM agreement or vintage product which passed out of control of its makers before the AFM commitment was signed.

Petrillo's compromise ruling specifies that the producers in rescoring for TV must use exactly the same number of AFM musicians as were hired originally, that they must work the same length of time and that the film must be completely re-tracked.



AT UNESCO FILM CONFAB—Fred Quimby (left), head of MGM's short subjects department attending UNESCO meetings in Paris during the United Nations Film Conference, is seen here with Mohan Bhavanai, representing India at the conference.

State Department Officials To Confer in Hollywood

HOLLYWOOD—Due here May 6 for conferences with film industry groups and industry executives anent the production of documentary subjects for use in the government's "truth" campaign abroad are three members of the U.S. State department. The impending arrival of the federal officials was disclosed at a membership session of the Motion Picture Industry Council, which will act as a liaison between the State department visitors and studio brass.

The visitors will be James B. Faichney, chief of the production branch of the international motion picture division of the office of international information; Bill Barry, assistant to Grant Leenhouts, associate chairman of the international motion picture division; and Jay Dresser, a State department consultant.

It was also disclosed at the MPIC session that a projected MPIC-COMPO seminar on industry affairs, originally scheduled to be held next month, has been postponed until June.

20th-Fox Dates 14 Shorts For Four-Month Stretch

NEW YORK—Fourteen short subjects will be released by 20th Century-Fox in the next four months, according to Peter Levathes, short subject sales manager.

The releases set for May, June, July and August include ten Terrytoons, two issues of the March of Time and two Movietone Sports. Three of the Terrytoons are of the Mighty Mouse series. One, "Temperamental Lion," will be a re-release.

U-I Gets 'Browning'

NEW YORK—"The Browning Version," a film adaptation of the Terrence Rattigan play presented in this country by Maurice Evans in 1949, will be handled in the United States by the special films division of Universal-International under the direction of Irving Sochin. It will be released in September. This is a J. Arthur Rank production.

DIT-MCO IN-CAR SPEAKERS

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*She could be
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*her husband . . .
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her country!*



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A ROBERT L. LIPPERT Presentation

Written and Directed by
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MORE PROFIT WITH LIPPERT!



CHESTER FRIEDMAN
EDITOR

HUGH E. FRAZE
Associate Editor

Boxoffice

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SECTION

PRACTICAL IDEAS FOR SELLING SEATS BY PRACTICAL SHOWMEN

National Tieups Pay Off Locally With 'Dividend'

Schine theatremen took advantage of national and local tie-ins to exploit "Father's Little Dividend" at the Kentucky Theatre in Lexington. City Manager Bob Cox, Manager Louis Barker, and student assistant Cleo Burgin worked out the details of the campaign and collaborated in making the tieups.

The Libby baby food promotion was productive through the excellent cooperation of the local baby food representative. Full-page ads advertised weekly specials at Gall's market, and the Park and White supermarket carried boxes using the baby figure, with full picture and theatre credits. The ads broke opening day and the day before opening. Gall's plugged the picture on daily news broadcasts sponsored by the store for a week prior to opening.

A huge lobby display was built around cases of Libby baby foods, tagged, "For Baby Stanley." A full case of food was offered to the parents of every newborn infant named Stanley, during the run of the picture. Response to this was excellent, with 25 parents claiming a prize within two days.

Each of the cooperating stores sponsored a guessing contest in which customers were required to guess the number of jars of baby food in the window. Picture and theatre credits were tied in with an offer of free passes to anyone getting the correct answer. A similar contest was set up in the co-op store located in Cooperstown, a married students housing project at Kentucky university. All stores in the city handling the Libby



NO MATTER HOW YOU LOOK AT IT—
YOU WON'T WANT TO MISS

"FATHER'S LITTLE DIVIDEND"
with SPENCER TRACY • JOAN BENNETT • ELIZABETH TAYLOR
KENTUCKY Theatre • APRIL 13-19

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DECORATED CAKES
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CHILDREN'S
NOVELTY BIRTHDAY CAKES
COWBOY & INDIAN MOTIF.

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MADE IN OUR OWN SHOP!
ALL FLAVORS

Our Specialties:
• MACAROON BISQUE
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• BANANA

ASSORTED PIES
PHONE 3-3644

product displayed posters in windows, promoting the tieup with picture credits.

Cox contacted the distributor for the Royal Pudding Co. and arranged to have the company's national ad campaign break in conjunction with the Kentucky Theatre playdates.

Photo Caption Contest Assists 'Four Days'

Two local newspapers having a total circulation of more than 13,000 conducted a competition which helped "Four Days Leave" for H. Clayton-Nutt, manager of the Broadway Cinema, Eccles, Lancashire, England.

The papers published a one-column scene mat from the picture and invited readers to write a caption for it. The theatre gave complimentary tickets to the five persons who submitted the best captions.

Two thousand reprints of the contest layout about the size of a postcard were made by the newspapers. These were distributed at the theatre as reciprocal advertising for the papers. Three thousand throwaways were made up in the form of a "leave" ticket, for which Clayton-Nutt promoted a share of the imprinting cost from Eccles Cooperative Stores. Cutouts mounted on heavy cardboard made effective window displays.

Extra Western Builds Saturday Business

Leonard Utecht, publicist for the Manor Theatre, Chicago, introduced a new Saturday policy in an effort to stimulate kid patronage. Each week, the theatre plays an extra western feature and two cartoons in addition to the regular screen program. The first week of the new policy, attendance jumped from an average of 200 to 800. The matinee shows include drawings for the youngsters, with prizes furnished by neighborhood merchants.

Utecht tied up with radio station WOPA on a reciprocal advertising promotion which gives the theatre three daily spot announcements on regular attractions and special events, in return for a trailer plugging the station.

It's a Hanger

We have heard friends discussing how metal shortages are affecting their business, but the first experience we had personally with the situation was when we called at the neighborhood tailor's to pick up a suit the other day.

A sign on the wall announced that due to a shortage of wire hangers, the customers would have to carry their suits and coats home over the arm. The shortage is general in all sections of the country.

As the old adage implies, one man's curse is another man's blessing. To John Langford, manager of the Strand in Carthage, N. Y., opportunity was knocking. The shortage may have caught the tailors with their pants and coats on their hands, but the

alert theatreman suspected there were many housewives who had a personal supply of the gadgets at home, cluttering up the closets.

Langford sidled up to a neighborhood tailor. "I can get you a supply of hangers," he confided. "At a price, of course," he added cautiously. The prospect looked eager. "Will you buy every kid a ticket for my Saturday matinee if they come loaded with hangers?" bargained Langford.

And that's how the Strand matinee was a sellout the following Saturday. A 40x60 in the theatre lobby announcing that every kid would be admitted free upon payment of ten coat hangers did the trick. And that's how the Carthage tailor got his hangers; the kids got to see the show for practically doing their mothers a favor, and Langford proved that he had an idea which can fill many a theatre, come Saturday afternoon.

—Chester Friedman

Red Cross Promotion And Army Assistance Put 'Salerno' Over

Sid Kleper, manager of the College Theatre, New Haven, reports a highly successful campaign which upped theatre receipts above average. For the double feature booking of "Salerno Beachhead" and "The Fighting Sullivans," a tie-in with the Red Cross blood bank and fund raising drive resulted in full window and lobby displays, and permission was obtained to place lamppost cards in the downtown district.

Veteran organizations cooperated by publicizing the playdates to members via special letters and posters on bulletin boards. Kleper used every possible type of outdoor media to promote the dates—sidewalk stencils, window cards, directional arrows, etc. A sound truck toured the city three days prior to opening.

Army cooperation gave the theatre A-board locations for advance and current display of posters. Bannered jeeps participated in a parade on opening day.

Hotels, churches, newspapers and radio stations aided in exploiting the booking through free announcements, free space and placards. Notices were posted on the bulletin boards of 43 public schools.

In-theatre exploitation included decorations with flags and pennants, an exhibit of army equipment, lettering on lobby mirrors, special setpieces and a flash front.

Three English Churches Aid 'Vatican' Playdate

The double feature booking of "The Vatican" and "The Desperadoes" at the Union Cinema, Dunstable, England, was promoted by exceptional cooperation from three leading churches, through the efforts of R. W. Young, assistant manager.

The film was announced by the clergymen at weekly services. The Catholic church, in particular, extended full cooperation by permitting a display of posters and stills surrounded with flowers and candles.

Window tieups were effected with toy shops which displayed posters and stills along with toy guns and cowboy outfits.

Double Truck Ad Aids Showing of 'Dividend'

Eddie Meade, manager of the Buffalo (N. Y.) Theatre, promoted two four-column art layouts in a double truck newspaper ad paid for by Nu-Way Stores, in behalf of "Father's Little Dividend." The ad, which broke during the second week of the picture's run, showed two enlarged photo scenes from the film production, with full theatre credits. The ad ran under the heading, "Your Big Dividends as You Shop at Nu-way."

24-Sheets on Marquee

David Beehler, manager of the Central, Newark, N. J., is using 24-sheet cutouts as a flash display on the front side of the marquee attraction sign. The title of the feature cut out from the 24-sheet is usually several times larger than the regular sign letters. Painted in bright colors, they are attractive during the daytime and serve as silhouettes at night.

NUGGETS

Dan Murray, manager of the Hartford (Wis.) Theatre, used an unusual lobby setpiece to exploit "Rawhide." He contacted a local tannery and arranged to borrow a full steer hide. This was stretched across a wooden easel and lettered with the title of the picture, star cuts and playdates. The display was instrumental in provoking word-of-mouth publicity for the picture prior to opening.

Dave Solether, manager of the Falls Theatre, Chagrin Falls, Ohio, recently participated in a statewide contest to select a Cherry Blossom Princess to compete in the queen festival at Washington, D. C. Solether arranged to present Ohio's winner, the daughter of an Ohio congressman, on the theatre stage, in conjunction with the local Chamber of Commerce. Because of the prominence of the "Princess," a capacity audience attended the theatre to greet the winner.

Women's Club Backs 'Next Voice' Show

A benefit show sponsored by the Junior Women's club resulted in the outside sale of more than 1,800 tickets for "The Next Voice You Hear . . ." when it played the Wicomco in Salisbury, Md. The benefit was arranged by Manager Manny Winston.

One hundred members of the club sold tickets off the premises and shared in the proceeds. They promoted more than two dozen spot announcements on radio shows sponsored by local merchants, advertising the show and stressing the fact that their share of the proceeds would go toward lunch money for needy children.

The entire community was sectioned off and every member of the club was assigned to sell tickets to factories, stores, churches and schools. Tickets also were put on sale in Salisbury's largest department stores, and the club women promoted several newspaper co-op ads from public-spirited business firms.

In conjunction with "Call Me Mister," Winston tied up with a local dance studio which presented a lively show on the Wicomco stage on opening night of the film. The studio shared all advertising costs.

Pancho Villa Relics Put In Lobby at Las Cruces

H. L. McCormick, manager of the State Theatre, Las Cruces, N. M., obtained an exhibit of authentic Pancho Villa relics and personal possessions which he used for an effective lobby display prior to the opening of "Pancho Villa Returns."

The display included a rifle once used by the notorious bandit, state documents, and blowups of photographs. The items were obtained from Larry Haris, author of a book called, "Pancho Villa and the Columbus Raid." Haris is an El Paso resident.

Due to the fact that Pancho Villa is still a great name in the southwest, excellent breaks were obtained in the newspapers and on radio stations. Window cards saturated the area, and bilingual radio announcements plugged the picture. Book stores cooperated with book and window displays.

Dairy and Recruiting Tieups Sell Shows At Auburn, N. Y.

An animated display helped exploit "Kim" for Irving Cantor, manager of the Auburn (N. Y.) Theatre. From a dairy he borrowed a mechanized cow with a moving head and tail. The dummy was so realistic looking, people entering the lobby touched it to convince themselves it was not alive. Tie-in copy read, "Drink Dairylea milk from the sacred cow of 'Kim.'" Dairy trucks carried bumper strips advertising the playdates, and the firm sponsored a newspaper ad plugging the picture and theatre dates.

In conjunction with "Halls of Montezuma," Cantor launched his campaign two weeks prior to opening with several choice downtown window displays. The marine recruiting service gave excellent cooperation.

A special platoon of recruits from Auburn was organized, all of whom were honor guests of the theatre. The group was sworn in during a stage ceremony and was scheduled to leave together and receive boot training as a unit. A patriotic business firm furnished a guidon with lettering, "Auburn's own recruit platoon." The recruits were guests at a buffet supper tendered by the local veteran post.

All Auburn newspapers and one of the Syracuse dailies picked up the story, giving full credit to "Halls of Montezuma" and the Auburn booking.

Boyle Whirls Records For 'B'way Lullaby'

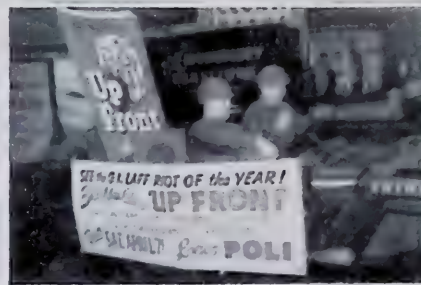
Frank Boyle, manager of the Saxon Theatre, Fitchburg, Mass., concentrated on radio promotion to exploit "Lullaby of Broadway." Boyle was invited to disk-jockey a half-hour of "Lullaby" tunes on station WEIM. He put the time to good use, getting the complete picture score before the radio audience, with direct plugs for the theatre playdates intermingled with local comments of a humorous nature.

Boyle tied in with the Columbia record distributors for a half-hour show plugging the hit tunes from "Lullaby" on the Ed Penney program over WFGM. In addition, he bought spot plugs on Penney's daily show, in return for which Penney plugged the songs every day.

Several thousand circulars were distributed to publicize the playdates, and six-sheet and three-sheet posters provided additional ballyhoo.

Ad in Straight Type Has News Approach

Harry Creasey, manager of the Rubidoux Drive-In, Riverside, Calif., used a novel display ad to focus attention on "Two Weeks With Love." The ad, in straight type, was composed in the manner of a news story, under the heading: "Creasey Confesses." The story went on to relate that the theatre manager believes the title, "Two Weeks With Love," fails to convey the extraordinary entertainment and production values of the picture, with the implication that people could not afford to overlook this charming Technicolor musical because of the title.



'Up Front' Ballyhoo Plasters Loew's Poli at Hartford

Lou Cohen, manager of the Poli Theatre, Hartford, and Norman Levinson, his assistant, omitted no angle in exploiting "Up Front." The result was that it was impossible to walk through any of the Hartford streets without encountering some form of ballyhoo on the picture.

In a busy downtown restaurant, a boy dressed as a Sad Sack GI attracted continuous crowds by peeling potatoes. Signs with humorous tie-in copy surrounded him. Eight attractive models wearing sweaters, each with a letter spelling out the title of the film, paraded the downtown sidewalks two days prior to opening.

A "headless" man walked around the main streets with a sign, "I lost my head laughing at 'Up Front,' etc." A walking book ballyhoo was on the streets four days before opening. Two men dressed as Willie and Joe rode a jeep through the city, banners and a loud speaker hook-up plugging the picture.

An army sound truck blasted announcements over a public address system as it was

driven around the downtown streets. Bannered army vehicles were parked in busy downtown sections, theatre signs tying in the picture with the enlistment drive. Twenty army A-boards were posted with signs, "Stay 'Up Front' in advance of our information, etc."

Savings bond posters tying in the film title and the theatre were placed on city poles and in windows throughout Hartford. One hundred additional cards were placed on downtown poles, tying in the Red Cross need for blood donors. Directional arrow signs pointed to the theatre, with picture copy.

Twelve news trucks carried banners tying in the Bantam Book edition of "Up Front." The news agency placed 250 cards on news-stands, and the book was placed on sale in the theatre lobby. Signs urged the public to buy the book for their friends "Up Front" in the fighting lines of Korea. One hundred of these Bantam Books were given away to patrons in line opening day.

The local Ford dealer sponsored a three-

column, eight-inch co-op ad in the Sunday Courant. Window displays were set up in army and navy stores, book stores and drug stores throughout the city. Posters advertising the picture were placed on the bulletin boards of American Legion posts and postoffice stations.

The Hartford Times ran a photo showing Cohen and Levinson dressed as a couple of Sad Sacks mopping the theatre floor, with a humorous caption. The same paper sponsored a contest on "What was your funniest GI experience?" Art breaks and advance stories cracked all the dailies.

Transcription records were used gratis by radio stations WHTT and WONS. WKNB conducted a contest tied in with army songs, and WTIC plugged patriotic songs on two successive days prior to opening. Advance theatre promotion included a special screening of the film, attractive lobby displays, and a flash front. All theatre employees wore GI helmets lettered with the picture title for two weeks before playdate.

Store Ads Help Finance Photo Night Cash Deal

With merchant ads helping to defray the cost, Photo Cash night has been instituted at the Indiana Theatre, South Bend, Ind., by Manager Silver Raley.

Raley obtained a Kodak pony 35mm camera, a Stro-Lite flash attachment, and a slide projector. Several nights each week, he takes pictures of people entering the theatre. It costs \$5.45 for 36 photos, including the cost of processing into projection slides.

After Raley accumulated a backlog of photos, he started his cash night. Every Thursday night, one photo is selected by someone in the audience. The slide is then projected on the screen, and if the person

is present, he receives a cash jackpot. Fifteen dollars are added to the jackpot each week until a winner claims the sum.

The stunt has been proving itself an excellent one-night business booster, reports Raley.

Buddy Arnold Arranges Realistic Horror Display

A week prior to the opening of "Asylum of Horrors" at the Arco Theatre, Bardstown, Ky., Manager Buddy Arnold created an atmospheric lobby display, using grass mats, funeral wreaths, a miniature casket and the figure of a Frankenstein monster illuminated in eerie colors.

Theatre Acts as Depot For Boy Scout Scrap

Bob Walker, owner-manager of the Uintah Theatre, Fruita, Colo., converted a minor upset in his plans into a public relations promotion which created goodwill with local Boy Scout troops.

Walker had completed plans for a paper salvage matinee when he learned that the Scouts were making a scrap paper drive to raise funds. He immediately wrote the Scouts order to help their drive. The theatre was and offered to abandon his salvage show in used for a collection depot, and Walker further cooperated by running slides to promote Scout collections.

What Can Be Done to Control That Troublesome Teenager?

A No. 1 Problem of Exhibitors Are the Youngsters Who Get Out of Hand and Drive Away Adult Patrons

THE decorum as well as the atmosphere of a theatre is a contributing factor in the patron's enjoyment of the screen program and in the success of the enterprise. Many reasons have been suggested for the decline in attendance at motion picture theatres by people over 35 years of age—a fact revealed during a survey two years ago.

Exhibitors and theatre managers have long been irritated in situations where teenage youngsters permit their inhibitions to run loose at the expense of serious-minded adults who attend the theatres for escape, relaxation and enjoyment. There are few theatres today which are completely free from noise and disorder caused by groups of these adolescents.

Letters to BOXOFFICE from exhibitors who admit that they find themselves powerless to cope with the noisy element give rise to the thought that perhaps there is a connection between the "lost audience" composed of those in the higher age brackets and the disturbances caused by the younger patrons.

Several exhibitors recently inquired if there were any known methods of effectively curbing the obnoxious disorders caused by teenagers where such conditions have run out of hand.

As a service to subscribers, this department offers a series of articles, beginning here, which deal with the experiences of exhibitors who have overcome this problem.

Since theatres in diverse communities and composed of heterogeneous types of audiences will require different "methods" of treating the local problem, theatre-men are urged to digest each of the articles in this series before selecting the most practical method for their own operation.

By CHESTER FRIEDMAN

In a Westchester, N. Y., theatre a few years ago, fighting between gangs of young boys compelled the manager to call the police riot squad every night. During the altercations, the patrons in the orchestra regularly rushed to the streets in fear for their safety. Fire hooks and axes frequently came off the wall receptacles to be used as weapons. Interns at the receiving ward of the local hospital complained they were being overworked by emergency cases from the theatre which required their attention daily.

Deluged by complaints from parents, clergymen and the newspapers, and annoyed because his men were so frequently called to the theatre, the chief of police finally summoned the theatre owner to his office, and as a condition for not revoking the operating license, demanded that the theatre employ two retired policemen as special officers.

NEW OWNER TAKES OVER

Three months later a new owner took possession of the theatre. He found the special officers wearing guns, billies and clubs working as a team, with one never more than three feet away from his partner for self protection. The fighting had ceased for the time—but the entire balcony crowd, still composed mainly of teenage youths, engaged in a perpetual campaign to harass the unhappy officers. Catealls, derisive comments, and loud and boisterous distractions of every conceivable kind drowned out the sound of the picture—as the officers moved from one side of the balcony to the other. As they approached one side, the uproar would cease, while on the opposite side it would begin,

gain in volume and continue until the policemen again retraced their steps.

The new owner took one look at the situation and promptly discharged the officers. Summoned before the chief, he was warned that without the supervision of the retired officers, the theatre license would be revoked the first time a call came from the theatre for police assistance. The new owner tactfully but firmly refused to re-engage the officers and promised there would be no further need for police interference.

VOLUNTEER PEACEMAKERS

The following night, four members of the Italian-American Legion post and an equal number of representatives from the Negro Veterans post took positions in the theatre balcony as volunteer peacemakers. They wore only their overseas veteran caps as identification and were serving in a strictly voluntary capacity, after listening to the new theatre owner urge their cooperation as a public service and a deterrent to delinquency.

Scattered among the audience in the balcony, they were quickly able to detect the individual culprits who created any disorder. Objectionables were quickly apprehended and brought to the office of the manager. In each case, the youth was asked for his name and phone number or address. His parents were summoned to the theatre and confronted by representatives of the veterans group and the manager, who explained the conduct of their offspring. Punishment in most cases was sure and swift. The parents forgot the admonition of "spare the rod" and in the presence of the indignant ex-servicemen, took most of the braggadocio from the youngsters with

a few well-placed slaps.

The same youngsters—girls as well as boys—who had defied special and regular police officers when charged with creating disorder, cringed with shame and humiliation in the presence of their parents. Almost overnight, decorum was restored to the theatre.

This theatre, always popular with the community residents in spite of a late run of pictures and strong opposition from three circuit houses, had been losing \$300 a week when the new owner took charge. Aided by excellent cooperation and editorials from the local newspaper, the family groups began to return. Within one year, the gross of the theatre rose from \$500 to an average of \$2,000 a week.

HELPFUL GROUPS AVAILABLE

The incident recorded here took place 15 years ago. At that time, there were no national or local welfare organizations dedicated to the prevention of juvenile delinquency. Veteran organizations were anxious to but not sure of how they could devote their energies and resources to the public welfare. Today there are special civic groups and organizations which are ready to participate in any worth-while project which will tend to curb delinquency and direct the energies of youth into constructive channels.

These groups are supported by public contributions and, in the main, by volunteer workers, many of whom are parents. They could be persuaded to curb the reckless and foolhardy antics of teenagers by working with local theatres in the supervision of conduct during those hours and on such days as supervision is necessary.

The first misstep a youngster makes which leads him into trouble with the police is sometimes the step which starts him on a life of delinquency and crime. Keeping these youngsters from getting into difficulties while they are in the theatre is as much a duty of theatre management as it is an obligation for every civic-minded citizen in the community.

Co-Op Ads Promote 'Born Yesterday'

Jodie Wiest, manager of the Plains Theatre in Roswell, N. M., tied up with a local grocery which carried several lines of copy in their ads, announcing, "Judy Holliday is as fresh as country eggs in 'Born Yesterday.'" The tieup was part of his campaign for the picture.

Arrangements were made to serve free orange juice, coffee and doughnuts to patrons who attended a Dawn Breakfast show. Window displays were arranged and 4,000 handbills were sent out to the rural mailing list.

Wiest obtained window displays in leading record shops to promote "Two Weeks With Love." Tieups were made on the basis of song hits and records from the picture score. The PTA sponsored a ticket sale.

After concluding these campaigns at the Plains, Wiest was assigned to managing the Lea Theatre in Lovington, N. M., by Theatre Enterprises, Inc.

Displays 'Mike' Plane

Leonard Tuttle, manager of the St. Albans (N. Y.) Theatre, built an attractive lobby display for "Three Guys Named Mike" from material supplied by a local travel bureau and American Airlines.

Sports Show Attracts Hunting and Fishing Fans to Boxoffice

A Hunting and Fishing Sports show which was "nothing short of terrific," according to Manager Bill Eagen, jam-packed the Longview (Wash.) Theatre, recently.

Eagen decided to book a program which has general entertainment appeal for regular patrons and special interest for sports and fishing enthusiasts. He set a reissue, "Bring 'Em Back Alive," as the feature attraction and supported this with "Beaver Valley," "Trigger Magic," "Action with Rod and Reel" and a wildlife comedy, "Just for Fun."

He then set out to exploit the show in Longview and in surrounding communities. Window cards were spotted in choice locations. Three Hunting and Fishing clubs with a total membership of over 700 participated in a ticket-selling deal. Teaser ads were used on the theatre screen and spot plugs announced the show to radio listeners.

A local firm sponsored a Sports quiz on the theatre stage opening night, giving sports and fishing equipment as prizes. The quiz was broadcast over the local radio facilities.

Two weeks in advance, Eagen got up a special lobby display from posters, stills and mounted fowl, fish and animals. The front was trimmed with fir trees during the current playdates.

Because of a school holiday during the week, Eagen went on the radio and got up special ads announcing a matinee show for the kids. This did very well at the boxoffice.

Ward Stores' Mailing List Circularized for 'Kettle'

Bill Straub, manager of the Colonia Theatre, Norwich, N. Y., promoted the use of the Montgomery Ward mailing list to publicize "Ma and Pa Kettle Back on the Farm." All persons listed on the company's extensive list were circularized with heralds announcing the picture playdates. Straub also had six-sheets mounted on the sides of a trailer truck which toured the rural areas. He reports the biggest day's gross in the history of the theatre on opening day of the picture.

Screens 'A-Bomb' Film For Defense Leaders

Pearl Bryant, manager of the Federal, Federalsburg, Md., screened "You Can Beat the A-Bomb" for civic leaders and the civil defense committee, obtaining excellent newspaper publicity, as a result, prior to the picture's regular booking. A large co-op ad was promoted from public-spirited business firms. The principal of the local high school, in his assembly address, urged the students to see the documentary.

On Streets With Mop, Pail

Jim La Farr, manager of the Malone (N.Y.) Theatre, used an effective street ballyhoo to exploit "At War With the Army." An usher wearing fatigues was draped with a sandwich sign bearing humorous catch copy. He carried a mop and pail as he patrolled the downtown business section during peak hours.

'If I Were' Catch-Phrase Catches Attention of Newspaper Readers

If I Were
GOVERNOR
of the State of North Dakota

I would issue a proclamation to the good citizens of this great state of North Dakota and to all the Mayors and they in turn issue proclamations in their cities. . . I would like to see that every citizen of North Dakota contact his local theatre manager and find out when they will show this wonderful, wonderful movie.

"THE MAGNIFICENT YANKEE"

I would like to see every mother, father, sister and brother see this truly great motion picture.

"THE MAGNIFICENT YANKEE"

stars the Academy Award nominee, Louis Calhern, Ann Harding and a great cast of M-G-M supporting players. IT'S GREAT! Because it truly is GREAT! "THE MAGNIFICENT YANKEE" should be a MUST with every boy and girl whether in grade school, high school or college. Every jurist should see it, every lawyer should see it and members of Girl Scouts, PTA members should see it. Here is a movie of Hollywood's best.

Yes! — That is what I would do if I were
GOVERNOR

If I Were
Superintendent of School

I definitely would allow every boy and girl to be excused from attending school during any of these days, Tuesday, Wednesday and Thursday, April 2-4-5, so that they could see one of the TRULY GREAT MOTION PICTURES, "THE MAGNIFICENT YANKEE". "The Magnificent Yankee" is a heart-warming movie — If beautiful, it's great, it's magnificent! I would make this movie in Bismarck, the one picture that every boy and girl

--- MUST SEE ---

I would also do this after the picture was shown — Call all the Boys and Girls together in the auditorium of their school and have a discussion about this wonderful motion picture.

"THE MAGNIFICENT YANKEE"

stars the Academy Award nominee, Louis Calhern, and Ann Harding and a great cast of M-G-M featured players.

Yes! — That is what I would do if I were
SUPERINTENDENT OF SCHOOLS

If I Were
MAYOR

I would proclaim a

Holiday For All City Employees

I would see to it that all whistles and bells would be made to blow and ring so as to tell the people of Bismarck about the North Dakota (Bismarck) Premiere showing of one of the FINEST, GRANDEST, MOST WHOLESOME, HEARTWARMING Motion Pictures

"THE MAGNIFICENT YANKEE"

starring the academy award nominee, LOUIS CALHERN, ANN HARDING and a great cast of M-G-M stars.

The Picture is Truly Great

and because this picture is so wonderful, I would like to see all the wives and children of the Bismarck municipalities see this truly magnificent motion picture.

Yes! — That is what I would do if I were
Mayor of Bismarck

If I Were
FIRE CHIEF

I would issue instructions to my assistant chief to get out one of our fire engines and have this fire engine go through all the streets of Bismarck with sirens FULL BLAST. I would put banners on both sides of the truck, with copy such as this:

"DON'T MISS SEEING one of the finest motion pictures to come out of Hollywood. It starts at the Bismarck Theatre for 3 days only, Tuesday, Wednesday, Thursday, April 3-4-5. It's 'The Magnificent Yankee' starring the academy award nominee, Louis Calhern and co-starring Ann Harding, together with a host of MGM featured players. Truly it is a great picture and no one should miss seeing this wonderful movie."

YES-SIR-EE — That is what I would do if I were
FIRE CHIEF

Here's a set of provocative newspaper ads which drew special reader attention to "The Magnificent Yankee" when it played the Bismarck (N. D.) Theatre. They were created by Don Larson, manager of the Bismarck, and Louis Orlove, MGM field representative. The introductory catchlines, "If I Were Governor," "If I Were Superintendent of Schools, etc." aroused considerable comment in the community, which reacted favorably at the boxoffice. Ads are reduced from two-column size.

Be-a-Detective Contest Helps 'Man Who Cheated'

Mack Herbert, manager of the Liberty Theatre, Cumberland, Md., planted a Be-a-Detective contest with the local paper as part of his campaign to exploit "The Man Who Cheated Himself." He promoted a co-op ad from a loan company by tying in the catchline, "Don't Be 'The Man Who Cheated Himself' Out of Life's Pleasures— Get the Loan You Need from Us, etc."

Country Store night, introduced by Herbert one night each week, offers patrons a chance to win 12 grocery bags provided by neighborhood merchants. Herbert officiates over the distribution of the prizes and injects plenty of comedy through novelty gags.

Coloring Contest Aids Easter Twin Program

A double-feature Easter week program of "Kluge" and "The Adventures of Ichabod and Mr. Toad" was exploited by a coloring contest set up by Manager Howard Albertson of the Avalon in St. Louis. The contest attracted a fine reception from members of the theatre's Youth Cinema club. The best entries earned passes.

Has 'Moon' Ballyhoo

D. M. Dillenbeck, manager of the Rialto Theatre, Bushnell, Ill., had a man dressed in a space suit walk through the downtown business section for "Destination Moon."

Window Tieups Spark 'Marriage' Promotion In Woking, England

Several smart window promotions helped "Grounds for Marriage" at the Ritz Theatre, Woking, England. Manager S. E. Pascoe Williams arranged each display to tie in the film title with specific merchandise offered by the shopkeepers.

One entire window devoted to books on domestic science stirred the interest of householders with the catchline: "See that you have the latest in cook books. One thousand and one recipes which provide 'Grounds for Marriage.' For a hearty laugh, see Van Johnson in, etc."

A florist displayed a card reading, "If you have 'Grounds for Marriage,' see our floral bouquets . . . and above all, see the Ritz attraction, 'Grounds for Marriage' etc., etc." Additional tieins were made along these lines with a bakery, furniture store, leather shop, photographer, bicycle store and restaurants.

Another angle gave Williams entree to store windows in conjunction with "The Glass Menagerie." He worked in the catchline: "If you are looking for something different in gowns, see us. If you are looking for something different in entertainment, see 'The Glass Menagerie,' etc." This tiein line paved the way to eleven separate displays in prominent shop windows.

Merchant Ads Promote 'Up Front' at Buffalo

Bob Carney, manager of the Poli, Waterbury, Conn., promoted a full-page newspaper co-op ad in conjunction with "Up Front." Fifteen local business firms advertised special bargain values, introduced with the slogan: "Keep 'Up Front' with these values, etc." In each ad, cartoon pictures of Willie and Joe appeared. The theatre had a three-inch banner streamer across the top of the page, with the picture title, stars and playdates under the headline: "Be 'Up Front' with these Waterbury merchants."

OUTDOOR REFRESHMENT SERVICE
from Coast to Coast
over 1/4 Century

Refreshment Service for
DRIVE-IN THEATRES

SPORTSERVICE CORP.
SPORTSERVICE BLDG. • BUFFALO, N. Y. Phone WA. 2506

COIN TELESCOPES

EARN \$100 PER WEEK OR MORE
at Scenic Locations, Overlooks, Drives,
Parks, Beaches. Total Cost \$790.00.
Convenient Terms — Pay from profits.
AMERICAN TELESCOPE COMPANY
Evansville 8, Indiana

PRE-FAB SCREEN TOWERS

Order now for Spring erection

PRE-FAB. PRE-EXPANDED TEMPERED
PRESWOOD FACING

DRIVE-IN THEATRE MFG. CO. 729 Baltimore
Kansas City, Mo.

Staff Dons Costumes For 'Guys Named Mike'

Frank Ramsey, manager of the Filmarte Theatre, Hollywood, Calif., reports top attendance during the engagement of "Three Guys Named Mike." To stimulate interest in the playdates, Ramsey had his theatre staff wear airline stewardess costumes two weeks in advance. Special lobby displays were obtained from American Airlines and usherettes handed out literature on how to prepare for a job as stewardess. Boys' clubs in the area were notified of the flying theme of the film production and litho posters were sniped in choice locations.

Lobby and Circulars Sell Stage Show

To exploit a stage show booked in conjunction with "Three Husbands" at the State Theatre in Providence, R. I., Manager Maurice Druker concentrated his advertising and publicity campaign on the headline act, the Ink Spots.

A colorful lobby display was built in advance, and several of the setpieces were converted into a false front for current ballyhoo. Ads were inserted in the foreign language newspapers which ran art with publicity.

Five thousand special heralds were distributed house to house, 2,000 menus with theatre imprint were delivered to downtown restaurants, and 300 window cards saturated the Providence business and residential areas.

The Ink Spots and other featured acts on the program were interviewed twice on radio station WJAR and once on WFCI, WRIB and WEAN. The campaign efforts paid off with increased grosses.

Music Tieups Succeed On 'My Blue Heaven'

H. T. Balton, assistant manager of the Central Cinema, Maidstone, Kent, England, capitalized on music tieups to exploit "My Blue Heaven." The three principal music stores in the shopping section gave the picture full window display tied in with records and theatre signs.

Arrangements were made to have local dance band leaders feature the song hits from the film and announce the Central playdates. Dress shops featured blue gowns, with the tie-in line, "You would look heavenly in blue." Picture title and theatre playdates were prominent.

The baby angle in the picture was tied in through a display at the Baby Welfare Center.

The campaign paid off with increased attendance, according to P. Jackson, manager of the Central.

Contacts Vet Groups

Harry Goldsmith, manager of the Palace in Lockport, N. Y., notified all veteran organizations in the town of his playdates for "Up Front." Army A-boards were posted with signs tying the booking in with the recruiting drive. Ushers wore helmets with the title lettered on the front a week before opening, and two boys dressed in GI outfits walked the shopping area with signs. Six bookstores tied in with window displays and a disk jockey invited veterans to write their GI experiences, with passes awarded to the most humorous writers.

CLEARING HOUSE

THEATRE SEATING

Parts for all chairs. Send sample for quotation. Fensin Seating Co., Chicago 5.

Chair supplies. Everything for theatre chairs. Fensin Seating Co., Chicago 5.

Used chairs, guaranteed good. Advise quantity wanted. Photographs mailed with quotation. Fensin Seating Co., Chicago 5.

Seat Covers: Sewed combinations, all makes, all styles. Send your sample for quotation. Fensin Seating Co., Chicago 5.

Patch-O-Seal cement Patching cloth, solvent, etc. Fensin Seating Co., Chicago 5.

Upholstery Fabrics: All kinds. All colors. Send your sample for matching. Fensin Seating Co., Chicago 5.

Tighten loose chairs with PermaStone anchor cement. Fensin Seating Co., Chicago 5.

No more torn seats: Repair with the original Patch-A-Seal. Complete kit, \$6. General Chair Co., Chicago 22, Ill.

Chair Parts: We furnish most any part you require. Send sample for price, brackets, backs and seats. General Chair Co., 1308 Elston Ave., Chicago 22, Ill.

Several thousand used opera chairs now in stock. Can furnish any amount you request. Full upholstered back, insert panelback, boxspring and spring edge seat. Write for photo and state amount and incline. We also manufacture new chairs. General Chair Co., 1308-23 Elston Ave., Chicago 22, Ill.

Many years in the seating business is your guarantee. Good used chairs are not too plentiful but we have the pick. Full upholstered, panel back and many other styles. We furnish proper slope or level standards to fit your floor. All size 18x21-inch chairs. Our prices are lowest. Write for exact photo and price. We furnish parts for all makes. Send sample. Good quality plastic coated leatherette 25x28-inch, all colors, 55c ea. Chicago Used Chair Mart, 820 South State St., Chicago 5, Ill.

No more loose chairs: Get "Firmastone" Anchor cement. \$5 per box. General Chair Co., Chicago 22, Ill.

Complete seating service, sewn cushion and back covers. New cushions, parts. Chairs rebuilt in your theatre without interruption. Theatre Seat Service Co., 180 Hermitage Ave., Nashville, Tenn.

Theatre chairs: 4,000 in stock. We export anywhere. Write for exact photo and price. Jesse Cole, phone Valley 2-3445, 2565 McClellan, Detroit, Mich.

Why worry about new chairs? Our rebuilds will serve your purpose and save you plenty. 293 rebuilt Andrews, inserted panelback, spring cushion, \$4.95; 223 rebuilt late International, fully upholstered with spring edge cushions, \$8.95; 1,400 Ideal Slidebacks, like new, \$13.95. Send for latest chair bulletin. Dept. C, S.O.B. Cinema Supply Corp., 602 W. 52nd St., New York 19.

"I Wish You'd Quit



Running Classified Ads in BOXOFFICE!"

MORE CLASSIFIED ON
INSIDE BACK COVER

Clare J. Appel Resigns As Odeon Manager

TORONTO—Clare J. Appel, eastern division general manager who has been with the Odeon circuit since its inception ten years ago under the leadership of the late N. L. Nathanson, resigned, effective May 1.

Appel, who made no immediate announcement of his plans, is prominent as an officer and director of the Motion Picture Theatres Ass'n of Ontario and has played a leading role with the Canadian Picture Pioneers.

He has been identified with the theatre for 40 years, first with stage and vaudeville houses here and later for many years as an official of Famous Players Canadian Corp., before joining Canadian Odeon.

At Hamilton, Harry S. Dann has resigned as western Ontario district manager for Odeon.

Montreal Chateau Usher Is Robbed of \$2,600

MONTREAL—Andre Herve, 20-year-old usher of the Chateau Theatre here, told police an armed bandit robbed him of the house's weekend receipts totaling some \$2,600 Monday (16) and then tried to knock him unconscious with the holdup gun. The victim was on the way to the Bank of Toronto when he said the gunman jumped him from a side street and forced him into a deserted shed and took the money. Three men loading a truck nearby said they saw nothing and Herve was unable to furnish police with a description of the bandit.

John Ganetakos, managing director of Confederation Amusement, and Frank Makarios, Chateau Theatre manager, said they believed this was the first time an employe of one of the chain's eight theatres had been held up.

St. John, N. B., Mayfair Aids Girl Guide Drive

ST. JOHN, N. B. — For three days and nights the Mayfair Theatre management turned its lobby over to the Girl Guides and their cooky sales. The Girl Guides here are the same as the Girl Scouts in the United States.

As well as tying in with the girls on their sales Sam Babb, manager of the Mayfair, also arranged a lobby display of stills from the two-reel Warner short "Women of Tomorrow" which was showed during the three-day event. The theatre tieup with the Guides was given attention twice on local radio stations with the organization publicly commending the theatre.

Archie Newman Leaves Canadian Co-Op Post

OTTAWA—Archie H. Newman as the Canadian government liaison officer for the Hollywood cooperation project established under the auspices of the Motion Picture Ass'n of America. Newman, who is an alderman in the Ottawa city council, has transferred to another government department. He served as the federal representative for the Hollywood program which was organized several years ago to encourage vacationers to Canada.

Maritimes Ainer Sells Everything From Lodging to Live Foxes

CHARLOTTETOWN, P. E. I.—It was A. E. "Sandy" Saunders' war experience at Prince Edward Island which promoted him to desert his native England and open the first outdooror in the maritimes province. Sandy's Theatre Under-the-Stars made it debut a year ago at Marshfield, seven miles from here.

During World War II Sandy, a member of the British air force, was transferred to Canada from England for his basic training. While stationed here he fell in love with the area and resolved that he would return and operate a theatre-under-the stars with sidelines. There was a time however, that Sandy doubted he would ever live to operate a theatre anywhere. After being forced to crash-land his plane, Saunders was so badly burned and cut about the face that plastic surgery was necessary. But the flight lieutenant came out of it with a Distinguished Flying Cross which is on display, along with other citations given the ex-bomber pilot, at his Marshfield drive-in.

For serving cars at his drive-in Saunders uses six young men operating from a mobile canteen. Everything in prepared eats is available along with sodas, ice cream, pop, fruit juices, candy, popcorn, potato chips and cigarets. With the food line the men carry trays displaying sou-

venirs, giftwares, greeting cards, handicrafts, magazines and books from car to car. The merchandise items are so arranged that they can be quickly and clearly seen from the cars. Prince Edward Island is a mecca for tourists during the summer season and the number is increasing all the time.

Stressed via the mobile canteen and at the restaurant are local products prepared in English style so that U.S. tourists can get both England and P. E. I. in their foods, including chicken, lobsters, oysters, all native to the big "island garden" of the Gulf of St. Lawrence. Potatoes, turnips, clams, fish, live foxes and pelts are other items for sale. Sanders maintains a collection of P. E. I. products, and solicits tourist orders from all. Stills and shorts are used to promote interest and sales.

Saunders is very much tourist conscious in relation to his theatre and allied sales, and his 300-car outdooror will soon be enlarged by 100-more-car capacity and the present screen replaced with one twice its size. The Sandy has a 160-person capacity restaurant with provision for dancing, a lunch room and a string of overnight lodges. The frontage has been landscaped with miniature bridges, rock gardens, ponds, arborways and flower plots.

West Van Amusements Files Against 20th-Fox

TORONTO—Toronto interests are involved in a suit involving the release of 12 current features of 20th Century-Fox Corp. of Canada, filed at Vancouver by the Hollyburn Theatre, West Vancouver, which alleges a breach of implied contract through the alleged sale of the films elsewhere. The action is to be contested by 20th Century-Fox, according to District Manager Arthur Silverstone of Toronto and by Odeon Theatres, also named in the writ.

The Hollyburn is operated by the West Van Amusements of which F. P. Barnes is president and Louis Davidson of Toronto is secretary. Barnes and Davidson operate eight theatres in the Toronto territory.

Consolidated Dividend

MONTREAL — Directors of Consolidated Theatres have declared dividend of 10 cents per share on the class B stock, and regular quarterly 12 cents per share on class A both payable June 1, to record May 1. On the B shares the previous payment was 10 cents a share on December 1, 1950.

Toronto Drive-Ins Reopen

TORONTO—Summer competition got under way for Toronto's standard theatres on April 23 with the reopening for the season of two local drive-ins, the Northeast and Northwest, now under the operation of 20th Century Theatres, an affiliate of Famous Players.

Name Gerry Sutherland Odeon District Manager

VANCOUVER—Gerry Sutherland, supervisor, has been appointed British Columbia district manager for the Odeon circuit. Sutherland, who is 36, started in show business as manager of the Park Theatre here and later moved up to supervisor. He is a graduate of the University of British Columbia and the son of pioneer showman, Dan Sutherland. He was associated with his father in the operation of the Kingsway, Circle and the new Fraser Vancouver, all under Odeon now.

Sutherland succeeds Howard Boothe, who retired as district manager.

Among other changes, Marvin Thoreau, of Gaumont-Kalee, will return to Odeon as maintenance manager. Earl Hayter, who was supervisor of Vancouver theatres, has now been given charge of the 32 Odeon theatres in British Columbia. Hayter started with Odeon as district booker when the chain was formed and was former manager for the Jake Dawson 'Interests here. Previous to that he was a film exchange manager here and in Calgary. Gordon Munro stays as publicity manager under the new setup.

To Co-Star With Florence Marley

Rod Cameron will star with Florence Marley in Monogram's "My Wife Is Mine."



Gerry Sutherland

MONTREAL

Empire-Universal is top team in the Film-row Bowling league. Four teams, Paramount, Odeon, Eagle Lion and United Amusement Corp., are scheduled to play elimination games. The two winners will compete against Universal, May 1 . . . The Pierrefonds, a new theatre of 250 seats, has been opened in Ste. Genevieve de Pierrefonds by J. C. LaJoie . . . Mrs. Eunice Richardson, secretary to Del Buckley, RKO office manager, has been in the General hospital for two weeks . . . "Cyrano de Bergerac," released by United Artists, will be shown at Loew's . . . Sam Kunitzsky, United Artists manager, will attend the UA national sales meeting in Chicago May 3-5.

Mary Pickford will be honored at her birthplace, Toronto, by the erection of a statue in her first home on University avenue. She is scheduled to present an annual award in Ottawa on the invitation of Odeon Theatres for the best Canadian motion picture production. En route she will stop off at Montreal airport, Dorval, to change planes . . . Mrs. Rita Beriault-Wainer has resigned as secretary to Sam Kunitzsky, United Artists manager, and is succeeded by C. Schratz, formerly bookers secretary, who, in turn, is replaced by Mariette Giroux, a new addition to the staff . . . Harry Cohen, manager, RKO, spent a week in St. John, N. B., on business.

The Cinema, St. Eustache, formerly owned by C. Trottier, now is being run by L. Danis, the new owner . . . Lou Lichtenstein, 20th-Fox head office, New York City, is on his annual visit here . . . Armand Champagne, Windsor Mills, has opened a new 450-seat theatre, which has a candy bar as one of its attractions . . . Belmont Park will open May 5 . . . Verdun Palace staged a children's show presented by Moira Sheahy, director of the Little Players.

Ernest Roberts, public relations officer at Associated Screen News for several years, has accepted a position as advertising and sales promotion manager of Avon Products of Canada, cosmetics manufacturers . . . Carl Peppercorn of New York, assistant to the north-south division sales manager, RKO, has been appointed Canadian district manager for RKO in succession to the late Leo M. Devaney . . . Irene Bordoni, in person, is at the Gayety . . . Gundega Janfelde, 17-year-old Latvian girl, has designed 24 drawings for the educational film, "Le Petit Chaperon Rouge," (Little Red Riding Hood) to be shown in schools by the Protestant school board.

"The MacArthur Story," was a timely two-reeler shown at the Princess . . . Jean Sablon is appearing for two weeks at Chez Paree . . . "The Loon's Necklace," Canadian color documentary, based on an Indian legend, won seven awards for Radford and Judy Crawley, its producers, whose Crawley Films, an important business with studios in Ottawa and Toronto, has opened a third office in Montreal and proposes to produce among other films this year a full length picture in French founded on Louis Hemon's famous novel, "Marla Chapdelaine."

Filmrow visitors included Mrs. E. Beaulieu, the St. Denis, Ormstown, who was booking at Warner Bros.; J. M. Martin, the Royal, East Angus; Arthur Lacouture, the Sorel and

Eden, Sorel; Mr. and Mrs. A. Chouinard, the Princess and Imperial, Quebec; Yvonne Blouin, the Opera House, Conticook; Paul Gendron, the Victoria, Victoriaville; George Cote, the George, Sayabec, Matapedia Valley; Fortin and Lamothe, the Royal, Ville St. Joseph; J. B. Martin, the Roya, East Angus; E. Beaumont, the Laurier, Quebec City, and the Blenville, Levis, and L. Payeur, the Pigalle, Thetford Mines.

Ontario Exhibitors See No Alarm in TV

TORONTO—At the April directors meeting of the Motion Picture Theatres Ass'n of Ontario at Toronto, special consideration was given to the television opposition for exhibitors. In the discussion, led by chairman H. C. D. Main of the TV committee, representatives from southwestern Ontario pointed out that the TV competition had not proved to be alarming. A number of exhibitors reported that television had produced comparatively little effect on business in that section. At Windsor, where there are quite a number of TV sets because of proximity to Detroit, theatre grosses were reported to be below previous levels but the trend was not entirely attributed to television.

The meeting also discussed admission price increases, the recent reduction in the Ontario amusement tax and the growing number of TV sets in beverage rooms. Plans for an association membership drive were adopted. The MPTO board recommended the study of a report, "Small Theatre Operating Costs," which had been prepared by B. C. Salamis of the Quebec Allied Theatrical Industries, Montreal.

Chairman of the meeting was Lou Rosefield, Westdale Theatre, Hamilton, and others present were Morris Berlin, Ottawa; J. D. McCulloch, Petrolia; H. Rankin, Tilbury; Floyd Rumford, Forest; Morris Stein, Toronto; Arch H. Jolley, executive secretary, and Dick Main.

Arthur Fitzgibbons, Son Of Theatreman, Married

OTTAWA—The fashionable wedding took place at Blessed Sacrament church here of Jacqueline Viau to Arthur Fitzgibbons of Toronto, youngest son of Mr. and Mrs. J. J. Fitzgibbons, on April 28. The bride is the lovely daughter of Dr. and Mrs. Horace Viau of Ottawa.

Ontario Drive-In Plugs Big Screen to Combat TV

TORONTO—The newly opened Welland Drive-In at Welland, Ont., has adopted its own advertising method of combating television competition in the Ontario area where TV reception from Buffalo is good. The theatre places emphasis on its own facilities with the following line, "Not 16-inch, nor 23-inch, but a 60-foot screen."

The Sun in Florida

While shooting air scenes for "The Greatest Show on Earth" in Florida, turning his face to the sun Cecil B. DeMille exclaimed, "Ah! This is the way the sun used to shine in California—before smog."

TORONTO

Arch H. Jolley, secretary of the Motion Picture Theatres Ass'n of Ontario, reports these four new members: H. and J. Billsborough, Garson at Garson Mine; Strand at Atikokan, and the drive-in theatres at Kitchener and Preston . . . A. J. Laurie, recently public relations and promotion manager of Canadian Odeon, has returned from a New York business trip . . . E. H. Wells, former executive secretary of the Motion Picture Distributors Ass'n of Canada, has been appointed general sales manager of the Kawartha Publishing Co. at Lindsay by S. R. Pitts. The company turns out theatre programs and advertising accessories.

For the engagement of "Samson and Delilah" at the Toronto Imperial, first time here at regular prices, Manager Tom Daley introduced the use of a new Magna screen for the spectacular scenes . . . Nat Taylor, chief of 20th Century Theatres, and his wife, Yvonne, who is director of the International and Towne Cinemas, have left for Europe for an extensive tour . . . Manager Jack Clarke of Toronto Loew's has a special sign at the theatre which reads, "Please excuse our appearance while our theatre front is being renovated." The work includes the big new sign and marquee . . . A visitor on Filmrow was Norman T. Lear, former owner of the 302-seat Beau Theatre at Belle River in western Ontario, which is now closed.

Kenneth R. Johnston, a native of Walkerton, has succeeded Jim Hardiman as manager of the London Odeon. With Canadian Odeon circuit since 1941, Johnston opened the new Odeon in 1947 at Guelph from which he has been transferred. He was married in 1938 and has a 5-year-old daughter . . . Fifi, the well-known Toronto clown, was featured at the movie-club show at the Palace, St. Catharines, by Manager Harvey, along with the picture, "Looking for Trouble." Grant Leach, former manager of the Esquire, Toronto, has taken charge of the Northwest Drive-In at Malton and has been succeeded at the Esquire by Art Anisman, formerly the assistant at the Kum C.

Canadian Theatres Pledge Civil Defense Support

TORONTO—J. J. Fitzgibbons, chairman of the Motion Picture Industry council of Canada, has formally advised Gen. F. F. Worthington, civil defense coordinator in the Dominion government, that the film companies and theatres of the country stand ready to extend complete cooperation in civilian defense preparations as a service to the Canadian people.

Ontario Censors Classify 'Enforcer' as Adult Fare

TORONTO—During the past month, the Ontario Board of Motion Picture Censors found only one feature, "Enforcer," which required classification as adult entertainment. Changes in two titles were recorded: "What Price Innocence" to "Innocent Outcast," and "Noose" to "Silk Noose."

Acquanetta has been inked for a femme topline in Lippert Productions' "The Lost Continent."

Vancouver Grosses Strong On Weekend

VANCOUVER—Boxoffice pace here stiffened a bit over the weekend and overall grosses will be up despite holdovers. "Born Yesterday" at the Strand, "Royal Wedding" on its second week at Capitol and "Ma and Pa Kettle Back on the Farm" at the Vogue led the town. "Samson and Delilah" back in town at the Orpheum at regular prices did only fair business and was out after six days. The town was loaded with six revivals during the current week, all doing fair business.

Capitol—Royal Wedding (MGM), 2nd wk.....	Good
Cinema—Cause for Alarm (MGM); Vengeance Valley (MGM), 2nd d. t. wk.....	Fair
Dominion—Grounds for Marriage (MGM); I'd Climb the Highest Mountain (20th-Fox).....	Fair
Hastings—Belle Le Grand (Rep), plus stage show.....	Average
Orpheum—Samson and Delilah (Para).....	Fair
Paradise—Kiss of Death (20th-Fox); Johnny Apollo (20th-Fox), revivals.....	Good
Plaza and Fraser—Nob Hill (20th-Fox); Tampico (20th-Fox), revivals.....	Fair
Strand—Born Yesterday (Col), 2nd wk.....	Excellent
Studio—Tony Draws a Horse (EL).....	Fair
Vogue—Ma and Pa Kettle Back on the Farm (U-I).....	Good

'Wedding' Into Third Toronto Week; Five Others Held Over

TORONTO—"Royal Wedding" continued for a third week at Loew's while programs at five other Toronto first run theatres were being held for a second week. These were "Bird of Paradise," "Payment on Demand," "Valentino" and "Branded." The week saw the start of baseball opposition just as the hockey playoffs were tapering off.

(Average Is 100)	
Biltmore—Johnny Eager (MGM); Satan's Cradle (UA).....	90
Fairlawn—Waterfront (EL); Tony Draws a Horse (EL).....	95
Hyland—Hamlet (UA).....	85
Imperial—Bird of Paradise (20th-Fox), 2nd wk.....	100
Loew's—Royal Wedding (MGM), 3rd wk.....	95
Odeon—Valentino (Col), 2nd wk.....	95
Shea's—Branded (Para), 2nd wk.....	90
Tivoli and Capitol—Mrs. O'Malley and Mr. Malone (MGM); A Letter to Three Wives (UA).....	90
University and Nottown—Payment on Demand (RKO), 2nd wk.....	100
Uptown—Abbott and Costello Meet the Invisible Man (U-I).....	115
Victoria and Englinton—Vendetta (RKO); Footlight Varieties (RKO).....	105

Stage Provided Entrance For 3 Maritime Showmen

ST. JOHN—Three maritime film exhibitors originally came to the towns in which they located permanently as theatre operators, as members of touring stage troupes. Johnny Farr, manager of the Odeon, North Sydney, and former operator of the Rivoli there, first came to North Sydney as a ventriloquist and actor. He liked the Cape Breton center so well he settled there and became a film exhibitor on his own. He later sold out to Odeon and continued at North Sydney as the chain's local manager at the Rivoli, then at the new Odeon, after the Rivoli closed.

Harry Adkins, owner of the Victory, Richibucto, N. B., debuted at Richibucto as manager and producer of a tabloid musical unit. He was so enamored of Richibucto, he stayed there and converted a warehouse building into a theatre. He established another at nearby Buctouche, which he rebuilt after a fire.

The late Norman Mason, managing owner of the Academy and Roseland, New Glasgow, N. S., visited that town first as an actor at the Academy and stayed to become Academy owner and establish the Roseland for films.

VANCOUVER

Odeon circuit will spend \$45,000 renovating the now closed Lonsdale Theatre in North Vancouver. The theatre was built in 1911 as an opera house and has been used in recent years for community productions. The circuit will operate the Lonsdale on a straight film policy in conjunction with the Odeon Theatre a block away. North Vancouver businessmen are also building a 1,000-seat house to be called the Shoreview. The 300-car Lions Drive-In opens late this month. In 1945 the population of this area was approximately 17,500, now it is over 30,000.

With the advent of safety film, Vancouver exchanges which have been short of storage space are now building racks for films in back shops outside of the regular vaults since no vents necessary with the safety films. Film storage space has been a problem on Vancouver Filmrow for the past ten years for all distributors, since no promoters would finance a new film building.

Frank Gow, Famous Players district manager, announced that Harry Black will be in charge of the Capitol and the new Totem theatres at Prince Rupert. He will be assisted by Gilda Campagnola at the Totem. The new theatre is equipped with an auxiliary power unit which cuts in immediately in case of power failure, and features the first Canadian installation of a floating screen which is framed in neon lighting. Behind the screen, a convex fluted-plaster drop is so designed that the back lighting is converged directly behind the screen. Scientists maintain this system of projection is easier on the eyes of patrons, eliminating glare.

Alex Medcalf, general manager of Sovereign Films, conferred with Fred Stone, his British Columbia manager. Medcalf reports business is tops across the country on narrow gauge films, with many new outlets opening up in small situations. The new owners of Sam's Theatre at Maillardville near New Westminster have changed the name to the Academy. The house is a 450-seater. Dorice Walls replaces Eva Frier as head usherette at the downtown Orpheum. Hector Quagliotti, Vancouver's oldest showman and the amusement business' best-dressed exhibitor, is back at his Colonial Theatre after being off with a leg injury. Quagliotti is now 77 and has been in show business over 50 years. Carroll Levis, known as the Major Bowes of England for his championship of new talent on his BBC radio show in London, is a former employee of Empire-Universal films in Vancouver.

Jean Wildeman, secretary at Sterling Films, distributor of Foto-Nite in British Columbia, will marry Dick Hosford of Vancouver July 7. Canadian Picture Pioneers held a stag party at Olympia cafe with 100 oldtime showmen and friends attending. Gerry Sutherland and Earl Hayter of Odeon district office were in Victoria. Jimmy Patterson, 20th-Fox manager, went to Seattle to meet Andy Smith who was on a sales trip to the Pacific Coast exchanges.

Harry Wolfe, United Artists manager, will attend the UA convention in Chicago. Jack McCausland, general supervisor of Famous Players, was in Nanaimo for the re-opening of the Starlite Drive-In. Frank Troy, British Columbia manager of Theatre

Confections, was in Prince Rupert for the opening of the Totem Theatre. Reported sick were Bert Pollock, Capitol; Tom Winchester, Dominion, and Al Jenkins of the Vogue. Filmrow visitors were Wash Thorn, Steva, Stevenston, and Bill Smith, Woodfibre. The Starlite Drive-In at Nanaimo on Vancouver Island will be enlarged this summer to handle an extra 100 cars. "Raton Pass" was placed in the for-adult classification by the British Columbia censor board. Jim Green of the Ridge Theatre here has moved to Vernon in the interior due to his wife's health and, will operate at the Capitol.

OTTAWA

The Cameron Highlanders of Ottawa, with pipe band, paraded to the Regent for a performance of "Bonnie Prince Charlie," on the invitation of Manager Henry Marshall who secured considerable publicity thereby. A proposal to change the name of the Winchester at nearby Winchester, Ont., by the new owner, National Theatre Services of Toronto, has met with a protest by the residents who want the original name retained. William Covert of Toronto, vice-president of IATSE, was a member of the labor delegation in Ottawa which waited on the Canadian cabinet to seek price controls to combat the runaway living costs. The government answer was not exactly favorable.

Manager Jack Gibson of the Glebe has been very busy with the stage show engagement of "Ti-Coq." Prime Minister Louis St. Laurent was a patron at the opening performance Monday (23) and, later in the week, Viscount Alexander of Tunis, the governor general of Canada, attended. The first theatre for Killaloe in the Ottawa valley is being completed by Walter Cybulskie and will be opened soon. Produced in 1927 at Trenton, Ont., as Canada's first feature, "Carry On, Sergeant," has been presented in original negative form to the Canadian Film Archives at the Odeon here by B. E. Norrish, president of Associated Screen News.

Ad Firm Profits Up

MONTREAL—Net profits of Claude Neon General Advertising, Ltd., for the year ended December 31, 1950, were \$57,149, compared with \$22,684 in 1949. A special dividend of \$269,500 was declared and paid by the E. L. Ruddy Co. to the parent company to provide cash to meet liabilities, to pay for machinery and to improve the company's working capital. Surplus stood at \$29,597 against \$7,286 previously.

'Bergerac' in 5th Week at Toronto

TORONTO—"Cyrano de Bergerac" continued for a fifth week at the International Cinema on a roadshow basis at \$1.50 top. At the same time the reissued "San Francisco" held for a third week at the Towne Cinema.

Narrates 'Emperor's Horses'

Art Gilmore is doing the narration for "The Emperor's Horses," a Warners technicolor short.

MARITIMES

Many maritime exhibitors are impatiently biding their time until their favorite summertime hobbies roll into season. For instance: Johnny Farr of North Sydney hits the salt water daily through the summer . . . Jimmy Mitchell of St. John is a golfer . . . Charlie and Bill Staples of St. Stephen are harness racing devotees . . . Gerald Spencer of Fairville, goes in for gardening . . . Ernie Hatfield, Yarmouth, for softball and angling . . . Bob Galbraith at Yarmouth for photography . . . Mitch Franklin, Tynemouth Creek, for salt water boating and fishing and horseback riding . . . George Walters, Charlottetown, for shotputting, throwing the javelin and discus and jumping, and coaching aspirants . . . Les Sprague, Fairville, photography . . . Art and Ron Fielding, Bridgewater, yachting, and with also plane piloting for Son Ron . . . Capt. Sam Herman, Liverpool, gardening . . . Joe LeBlanc, Shediac, fishing . . . Malcolm Walker, Halifax, gardening . . . Pat Dwyer, Halifax, photography.

On Fridays and Saturday nights, the Majestic, New Waterford, N. S., has been presenting five acts of Cape Breton amateur vaudeville and one feature picture at 50 cents. Fred Gregor, Eldridge Gouthro and George Walker, who with an FPC affiliation operate the new Paramount, are continuing the Majestic for weekends.

Bill Staples, son of Charlie Staples and his partner in the Queen, St. Stephen, has been named treasurer and a director of the St. Croix Driving club, promoting harness racing along the border . . . The Palace Theatre, St. John has added another sideline that of auctioning furniture and antiques. This in addition to dancing both public and private. The auction sales are held in the afternoons . . . Gracie Fields, who closed her latest Canadian tour at Fredericton on the heels of appearances at St. John and Halifax, entertained patients and staff of Camp Hill hospital.

Holders of lucky numbers on folders distributed from the Strand, St. John, were entitled to free admittance there during a run of "Bedtime for Bonzo" . . . The first screen dance was held recently at the Canadian Legion hall, Yarmouth, N. S., with leading orchestras screened to supply the dance music . . . During Buy Lancaster week at Lancaster parish, Manager Les Sprague of the Gaiety stressed a "hot seat" each night in the theatre.

Maurice Elman of St. John, who resigned recently as district manager for Alliance-SRO, has taken offices in the same building of his former employer. He will handle posters for maritime distribution and collection . . . Manager Ernie Hatfield of the Yarmouth, N. S., found a morning show aimed at shift workers of a local cotton mill didn't pull enough to continue running . . . Head offices of the Walker-Affiliated chain in the Gaiety at Halifax have undergone remodeling.

Malcolm Walker, head of the chain, has completed repairs to his home damaged by fire last winter . . . Edmund Murray, son of Ned Murray, manager of the Gaiety, came out on the winning team in a recent school debate . . . Roy Macdonald, for the past eight years on the Mayfair staff at St. John, is in

the bowling league playoffs . . . John Kerwin, son of Herman Kerwin, manager of the Regent at St. John, is threatening to follow in his father's footsteps.

Two-Man Booth Faces Repeal at Victoria

VANCOUVER—A regulation in the provincial fire marshal's act requiring two men in a motion picture theatre booth would be eliminated under a proposal introduced in the current session of the legislature at Victoria by C. S. Steele, exhibitor-member.

Steele contends that present noninflammable film stock removes any necessity to employ two projectionists for safety purposes.

The controversy over using two men in booths in theatres with more than 450 seating capacity has been carried on for 15 years.

If the proposed amendment is approved by the legislature, it then will be proclaimed as a law.

Canadian Hockey Short To Be Released in U.S.

MONTREAL—Once the National Hockey league battles come to an end, names of players that have filled the sports pages for months fade from sight for another season. Where do the boys go? What do they do?

These questions are answered in an entertaining manner in Associated Screen Studios' latest Canadian Cameo release, "Hockey Stars' Summer." Elmer Lach, brilliant Canadiens centre, is transformed into the salesman type. Ted Lindsay, starry Red Wing winger, spends his time fishing with the neighborhood kids up around Kirkland Lake way. Bill Juzda swaps his Maple Leaf uniform for that of a C.P.R. locomotive fireman. Edgar Laprade, stalwart Ranger centre, "makes hay while the sun shines" in his Port Arthur sporting goods emporium. The brothers Bentley—Doug, of Black Hawks, and Max, of Maple Leafs—revert to type as wheat growers on their Saskatchewan farm. The climax of the film is reached when the camera reveals that from April until October, Glen Harmon, hefty Canadiens defenceman, is business manager of a store catering to milady's millinery tastes.

"Hockey Stars' Summer" has just been released for bookings by all Canadian theatres. At a later date, it will get U.S. and worldwide release so that non-Canadians will have some idea what outstanding stars of Canada's rugged national sport do in off-season months.

Brampton, Ont., Odeon Is Damaged by Flood

BRAMPTON, ONT.—When the main street was overrun by water in the flash-flooding of the Etobicoke river, patrons were instructed to leave the Odeon during a performance of "Rio Grande." The Odeon, which suffered flood damage a couple of years ago, will have to be partly redecorated due to flood damage.

William Watson is the second unit director on Paramount's "Aaron Slick From Punkin Crick."

Theatres in Winnipeg Join in Rag Roundup

WINNIPEG — The White Cross Guild, which devotes its endeavors to raising funds for the Winnipeg General hospital, in co-operation with the motion picture industry in greater Winnipeg staged a "Rag Roundup" Saturday (28). All neighborhood theatres assisted as each child arrived in front of his or her local theatre they were handed numbered tickets for their bundles of rags, which were thrown into salvage trucks standing by. These numbered tickets qualified each child to participate in a drawing for prizes which were promoted by the women of the White Cross Guild.

The main prize in each theatre was \$5 in cash to the child who brought in the largest bundle of rags. Other prizes included roller skates, sheath knives, bicycle equipment, tickets to the Shriners circus and theatre passes. One week prior to the Rag Roundup, theatres displayed posters advertising the drive, and all managers announced from their stages during the matinee, making it clear to the children that the usual admission price will still be charged to all those entering the theatre, but that if they brought along a bundle of rags, their special numbered tickets would qualify them for the draw.

Each theatre had a team of five from the White Cross Guild volunteers, assisting in the distribution of tickets, loading of trucks and giving away of prizes. All the final figures are not in as yet, but in the 1950 drive with 13 theatres participating, 11 tons of rags were collected. With increased prices, even if the same amount is collected, over \$1,500 will have been realized for the hospital fund.

All arrangements were handled with the White Cross Guild through Harold Bishop, Famous Players executive, who is the public relations chairman of the Manitoba Motion Picture Exhibitors Ass'n. Local exhibitors were well pleased with the large amount of radio and newspaper publicity garnered in connection with the drive.

To Show Canadian Films At British May Festival

MONTREAL—Two Canadian-made three-dimensional films will be exhibited at the Festival of Britain next month. The National Film Board said the experimental films are the first two cartoon-type stereoscopic pictures ever made. They were produced under the supervision of Norman McLaren, film board artist. The films will be shown in a special designed "telecinema" building at the festival, along with three-dimensional movies produced in Britain.

One of the Canadian Technicolor entries is a series of art forms, accompanied by synthetically produced music that will be heard "stereophonically" from all corners of the theatre. The other picture is a series of patterns produced by an oscilloscope. The films will be viewed through special designed glasses. The images will appear to float over the heads of the audiences and far back beyond the surface of the screen board officials said.

McLaren and Louis Applebaum, music director and composer of the film board, left last week for England to prepare for the exhibition of the novel films.

RATES: 15c per word, minimum \$1.50, cash with copy. Four insertions for price of three.
CLOSING DATE: Monday noon preceding publication date. Send copy and answers to
• Box Numbers to BOXOFFICE, 825 Van Brunt Blvd., Kansas City 1, Mo. •

CLEARING HOUSE

HELP WANTED

Need extra cash? Manager, operators—daytime, sell your neighborhood merchants advertising gifts, calendars, pencils, matches, etc. Average order earns \$25. Free samples. Kinco, 8916 Linwood, Detroit, Mich.

Wanted: For Illinois situation, experienced manager. Give qualifications, age, salary expected. Boxoffice, 4251.

Needed: Draft exempt Assistant Manager, Operator, Maintenance. Seven days, nice town. Capable, full charge. Energetic, sober, permanent. References with application. Write: O. C. Alexander, Kiowa, Kas.

Janitor, relief projectionist, theatre maintenance. Must be an all-around theatre man. Sober, reliable, dependable. References. Boxoffice, 4250.

POSITIONS WANTED

Thoroughly qualified ticket-selling showman 21 years, all phases, circuit experience including bid buying, presently operating four theatres western U. S. for formerly "affiliated" circuit, wants opportunity with independent circuit with drive-ins as executive assistant, district manager. Prefer western U.S. Will consider elsewhere. Salary percentage. Minimum open. Excellent references. Boxoffice, 4242.

Projectionist, 20 years experience. Single, sober, reliable. Now available. Boxoffice, 4252.

Experienced manager, 35, seeks permanent situation in Miami or Miami Beach. Married. References supplied. Bernard Wander, General Delivery, Miami, Fla.

MISCELLANEOUS

Theatre Managers, Operators: Can you use some extra cash? Sell your local merchants short-length talkie film ads at low cost. It's easy. Big repeat business. Make all screen advertising profit yourself. Write: Sales Manager, Dept. 5, 627 Securities Bldg., Omaha 2, Neb.

Diamonds—lowest wholesale prices. Airmail for full information. Joachim Goldenstein, Diamond Club, Antwerp, Belgium.

EQUIPMENT WANTED

Complete booth and sound equipment for small theatre, also 300 seats. Priced to move. Boxoffice, 4255.

10 to 15,000 CFM blower with or without SP motor. A & T, Wickes, Ark.

STUDIO AND PRODUCTION EQUIPMENT

Fonda 16/35mm reversal and color developing machine, worth \$30,000, now \$13,500; new Auricon Cinevoice sound cameras, with 400' magazine, complete, \$995; 400' magazine outfits for present Auricons, \$375; new Wall latest 35mm rack-over camera, single system sound, Gyro tripod, 6 magazines, 2 motors, 4 lenses, amplifier, 2 mikes, \$15,000 value, \$8,995; Houston K1A 16mm reversal processor, incomplete, requires repairs, \$995; Maurer BM 16mm recorder, 4 pos-mixer, noise reduction, power supply, etc., \$4,000 value, \$2,495; new 35mm continuous sound and picture printers, \$995; sensational new Bridgematic Jr. 16mm developing machines (plus tax), \$1,000; Dupue reduction printer, 35/16mm sound with generator, floor pedestal, \$7,500 value, \$2,995. Cash paid for used equipment. Dept. C, S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

GENERAL EQUIPMENT—NEW

S-T-R-E-T-C-H your \$\$\$ at S.O.S. Rectifier bulbs, 15 amp., \$4.99; 8 amp., \$2.95; coated lenses, \$100 pair; are reflectors, 20% discount; attractive lighting fixtures, 45% off. Dept. C, S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

White plastic coated screens, 33c ft.; sound optics, \$13.50; CE-25 photocells, \$2.25; re-winders, \$9.95; reel alarms, \$5.50. What do you need? Star Cinema Supply, 441 W. 50th St., New York 19.

Play up your attractions with tempered Masonite letters. All sizes and colors: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—\$1.25; 16"—\$1.50. Dept. C, S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

DRIVE-IN THEATRE EQUIPMENT

Popcorn machines, half price. Wiener, Hamburger, Sno-Cone, Peanut Roasters, Bun Warmers. Poppers Supply, 179 Luckie, Atlanta, Ga.

Underground electric cable, Mfg. United States Rubber Co. U. L. approved 14-2 stranded Duplex Neoprene \$68 per M; 12 solid single Neoprene, \$45 per M. Immediate delivery. F.O.B., Covington, Ky. Sample on request. Southern Electric Supply, 117 East 11th St., Covington, Ky.

Drive-ins! S.O.S. is your headquarters. Complete 35mm equipments from \$1,595 (available on time payments); screen paint, \$6.50 gal.; No. 14-2 underground cable, \$65 M; marquee letters, 35c up. Dept. C, S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

GENERAL EQUIPMENT—USED

Dual DeVry XD's. Complete Speaker, Amplifier. Lenses, Magazines, \$550. V. L. Beck, 916 N. W. 19th, Portland, Ore.

Complete booth; Simplex heads, rear shutter; pedestals; oversized upper and lower magazines; Brenkert Model H lamps; Balder 4-tube rectifiers; RCA sound system including dual RCA speaker system; new GoldE rewind with motor; two safety film cabinets with large quantity aluminum reels; Griswold splicer, etc. All in A-1 condition ready to run. \$1,250 FOB Chicago. S. Chernoff, 2333 W. Farwell, Chicago 45, RO 1-1151.

Complete equipment—170-seat theatre. Can be seen in operation up to May 1. Simplex rear-CTR sound perfect, new Intermittents, Silver Star popcorn machine, 10c Coca-Cola V-83. Best offer takes. Robert L. Moran, Mt. Olive, Ky.

Nobody but nobody undersells Star: Half-Motion-graph 115 ampere lampouses, excellent, new 16" reflectors, \$675 pair; DeVry XD projectors, 3,000' magazines, complete, rebuilt, \$585 pair; Century Intermittents, rebuilt, \$59.50; spring seats, good, \$2.75; pair Simplex portables, good condition, \$495; pair Simplex-Acmes, Suprex lampouses, two-way speaker system, etc., rebuilt, \$1,550. Star Cinema Supply, 441 W. 50th St., New York 19.

All equipment in closed theatre: 650 spring cushion seats, Strong one kilowatt lamps, four-tube rectifiers, Century projectors, electric drinking fountain, RCA sound and speaker, plus all other incidentals, including complete booth equipment. Must remove from building by May 15. Uptown Theatre, Grand Prairie, Tex.

Anyone can say "rebuilt like new" but ours is. Holmes Educators, 605 DeVry XD, \$555 DeVry ESF, \$435. All dual outfits including 2,000' magazines, lenses, amplifier and speaker. Time deals invited. Special: Rebuilt Dual Simplex Acme with Strong 45 amp. H. I. acs, amplifier, speaker, \$1,705. Dept. C, S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

For sale! Theatre equipment used less than one year. 500 new upholstered seats, Simplex mechanisms, Strong lamps, RCA sound, wall lights, carpets, drinking fountain, De-Lite screen and popcorn popper. In fact, complete from front to rear. All stored and ready to go. H. Ford Taylor, Box 229, Ballinger, Tex.

Complete theatre equipment, also marquee with hundred Wagner letters. Located in Iowa. Boxoffice, 4266.

Two Simplex mechanisms. In good running condition. \$50 each. Boxoffice, 4268.

Complete booth outfit, Brenkert 35mm projectors, RCA sound speakers. Screen equipment has only shown 87 features. Bargain! G. M. McLaughlin, 3506 West Pikes Peak, Colorado Springs, Colo.

For sale: Kwik-Service Fountaine. Will sell for \$500. Cost \$840. May-Tex Theatre, Mahan, Tex.

8,000 ft. No. 14; 5,000 ft. No. 12; new General Electric drive-in cable; 5,000 ft. No. 10 bare copper wire. A. D. Arnold, Aiken, S. C.

Complete 350-seat theatre equipment. Simplex projectors, low-intensity lamps, rectifiers, Western Electric sound, perforated screen, high and low frequency speakers, 350 upholstered seats, hand rewind, record changer, Griswold splicer, reels, film cabinet, spare parts, ventilating fans, motor and controls. Manley popcorn machine (used 3 months, cost \$850). A complete theatre. All you need is a suitable building. Best offer takes it. J. C. Kelley, Lincoln, N. H.

BUSINESS STIMULATORS

Bingo die-cut cards, two colors, 75 or 100 numbers, \$3.25 per M. Bingo screen dial, \$30. Premium Products, 339 W. 44th St., New York 18, N. Y.

Dartaway: Two sensational new theatre games of skill. Fill those empty seats. Don't wait—start now. Over 200 theatres now using our games. No theatre too big or too small. Write or wire Dartaway Enterprises, Inc., Shawnee, Kas.

Incomparable proven Patronage Builders. 500 card sets, die-cut 75 Number Bingo, \$3.50 per thousand. Also other unique games. Novelty Games Co., 1434 Bedford Ave., Brooklyn 16, N. Y.

Giveaway New 1951 car. No cost to theatre, towns 5,000 population or over. Merchant Advertising tieup. Interstate Theatre Service, 1115 East Armour, Kansas City, Missouri.

Comic books available as premiums, giveaways at your kiddie shows. Large variety, latest newstand editions. Comics Premium Co., 412B, Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

Lobby boards, quick service. 40x60's mounted, colored, varnished and framed. Prices on request. George W. Bell, 2730 Engle, Dallas, Tex.

For drive-in theatres only. A game that will add \$\$\$\$ to your weekly gross. Legal any place. Need applicants. Write now. Mileage Money, Box 201, Coshocton, Ohio.

THEATRES FOR SALE

Theatres For Sale: Selected listings in Oregon and Washington now available. Write for list. Theatre Exchange Co., Fine Arts Bldg., Portland, Ore.

Build double parking drive-in theatres under franchise Patent No. 2,102,718, release No. 22-756 and improvements, patent pending. Up to 30 per cent more seating capacity with little additional cost. Louis Janssen, architect, 3908 S. Main St., Houston, Tex.

Pacific Northwest theatres for sale. Write Irv Brown, sales manager, Theatre Sales (Div.), Fred B. Ludwig, Bk. 4229 N. E. Broadway, Portland 13, Ore.

Theatres for sale: Pacific Northwest. Listing in Oregon, Washington, Idaho. Write O. M. Durham, Sound Realty & Investment Co., 706 Stewart Street, Seattle, Washington.

For sale in Louisiana: County seat theatre, nearest competition 17 miles. 250 seats, cheap. Make offer. Boxoffice, 4246.

Missouri county seat 3,000. Only theatre. Large payroll. Modern front, newly decorated, seated. \$29,000 handles, including building. Very profitable. Exclusive. Arthur Leak, Specialist, 3305 Caruth, Dallas, Tex. Similar near Texarkana. Many others from \$8,000 down.

Texas lake area. Growing payroll town 1,600. Only theatre. Includes new building, Century, Ballantine, new Manley. Near two colleges. Steadily profitable. \$25,000, \$14,500 down. Exclusive. Arthur Leak, South's oldest, largest Specialist, 3305 Caruth, Dallas. Others, all types, locations.

Northern Oklahoma only show, good trade center. Includes remodeled brick building, new Manley, attractive auditorium. Illinois, \$12,000 down. Others \$8,000, \$9,000, \$10,000, \$15,000, etc. down. Arthur Leak, South's largest Specialist, 3305 Caruth, Dallas.

Only theatre in town of 2,500. Seating capacity 250. Good lease. Low overhead. Grosses \$35,000 yearly. Shows excellent profit. 101 highway between Los Angeles and San Francisco. George W. Decker, Business Opportunity Broker, 412 Alvarado, Monterey, Calif.

Ritz Theatre, Burlingame, one of Kansas' finest and best small town shows doing darn good business for 40 years. Equipment all near new, 300 seats, concession bar with Drineolator and large Star, well water cooling, automatic heat, rest rooms, carpet and marquee. Good building 25x100' with well modern apartment upstairs, standard pay-out. First \$31,500 takes it. Lloyd Mahon, owner, Burlingame, Kas.

\$10,000 monthly average boxoffice gross. Two houses, 750 seats and 500 seats. De luxe "A" house. Semi-de luxe "B" house. The nicest set-up in theatre deal for sale in Southwest. Competitive situation in town over 10,000 population. \$135,000. Handle for \$75,000 down. No property included. "Joe" Joseph, 2621 Milton, Dallas, Tex.

De luxe drive-in theatre. 536 cars, in-car heaters. All new equipment. One other drive-in, area of 85,000 people. One of the most beautiful drive-ins in this southern state. Price \$104,500, property included. Handle for \$60,000 down. "Joe" Joseph, 2621 Milton, Dallas, Tex.

700-seat theatre. Only theatre in town near Dallas with over 3,000 population. Everything new, including the building. \$90,000. Handle for \$60,000 down. "Joe" Joseph, 2621 Milton, Dallas, Tex.

We still have theatres from \$7,000 and up. Contact us for anything you want in theatres. We'll get it for you. Just tell us what you want; we'll find it. "Joe" Joseph, 2621 Milton, Dallas, Tex.

Newly constructed drive-in theatre. Conveniently located California coastal city of 100,000 population. De luxe construction throughout. City population expanding rapidly. 650-car capacity. Sell for actual cost of construction. No blue sky. Boxoffice, 4247.

Yucaipa, California. Small theatre. Family type operation. No competition. H. W. Miller, Box 165, Yucaipa, Calif.

For sale or lease: 310-seat theatre. New equipment. Owner other business. New Theatre, Greenwood, Ark.

Texas Drive-In investment. Exceptionally nice. Fine location. Near 500 speakers. Year round climate. Business shows short payout. \$44,000 handles. Arthur Leak, Specialist, 3305 Caruth, Dallas. Write your requirements.

\$65,000 and \$8,500 money making theatres for sale. Write: Walter Jackson, Realtor, Chillicothe, Mo.

Hollywood, Calif. 150-seat, modern neighborhood theatre, in good condition. Long lease and equipment. \$25,000. Large office, etc. easily converted into living quarters, if desired. Boxoffice, 4261.

Montana listings, single and circuits. Mosshole Real Estate, Big Timber, Mont.

THEATRES FOR SALE (Cont'd)

Drive-in theatre, 630-car, located between two towns with 30,000 population. Terms, 1/3 down, balance easy terms. Apply De Val Drive-In Theatre Corp., 220 S. State St., Chicago, Ill.

Texas' nicest small town theatre. Latent refrigeration, concrete building, double parking lots, attractive living quarters. Prolonged investigation urged. Consistently good profits; \$25,000 down. Exclusive. Arthur Leak, South's only exclusive Theatre Broker, 3305 Caruth, Dallas, Tex. Write your requirements.

Theatre for sale: Wichita, Kas. Boxoffice, 4250.

Seward, Neb. County seat 3,000. Only theatre, 425 seats. Trade for land and cash, or sell 1/3 interest. Good salary to manager and living quarters. No brokers. Box 149, Seward, Neb.

We have buyers! Illinois-Indiana theatres. List your theatre with us. 15 years in the business. Ralph French Agency, Coffey, Ill.

650 seats, beautiful, \$70,000 with terms; 455 seats, new priced to sell; 427 seats, very nice town; others at \$8,500, \$12,000, \$13,500, \$15,000, \$17,500, \$15,000, \$82,000 and \$85,000. One 200-car drive-in, \$3,500. To buy or sell in Michigan, write or call Edwin Van Sickle, Broker, Phone 16104, Charlotte, Mich.

For sale: Air conditioned theatre, Jacksonville, Fla. Excellent neighborhood location, thickly populated area two miles from competition. Price twenty thousand, half cash. Low overhead, rent and film rentals. All inquiries answered by owner. Postoffice box 6136, Jacksonville, Fla.

THEATRES WANTED

Theatre, Nebraska, western Iowa, northern Kansas. No brokers. Over 400 seats. Town 1,800 population or over. Confidential. Experienced. L. J. Burkitt, Sparta, Wis.

Sell your theatre private y. 32nd year. Highest reputation, know-how. Arthur Leak, Theatre Specialist, 3305 Caruth, Dallas, Tex.

Town of around 2,000. Anywhere U.S. Must be money-maker. Boxoffice, 4200.

West Texas only. \$50,000 if necessary. Controlled town preferred. Boxoffice, 4257.

Want locate Missouri, northwest Arkansas. Presently profitable theatre, good town. Ample finances. Boxoffice, 4258.

Theatre in New Orleans territory. Prefer closed situation. Write full details first letter. Boxoffice, 4262.

Best small town, family operation, for \$8,000 down. Preferably 100 miles around Portland, Ore. Full details first letter. No brokers. Boxoffice, 4267.

SIGNS

Easy Way to Paint Signs. Use letter patterns. Avoid sloppy work and wasted time. No experience needed for expert work. Write for free samples. John Rahn, B-1329, Central Ave., Chicago 51, Ill.

POPCORN MACHINES

Burch, Manley, Cresters, Advance, all electric french fry types. 50 Hollywood type, theatre special electric poppers from \$250. Karmelium Equipment, 120 S. Halsted, Chicago 6, Ill.

THEATRICAL PRINTING

Window cards, programs, heralds, Photo-Offset Printing. Cato Shaw Printing Co., Cato, N. Y.

AIR CONDITIONING

Heavy duty bucket blade exhaust fans at last year's prices: 12"—\$25; 16"—\$37.50; 18"—\$45.50. Prompt deliveries all sizes blowers and air washers. Send for details. Dept. C, S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

THEATRE TICKETS

Prompt service. Special printed rail tickets 100,000, \$26.70; 10,000, \$7.80; 2,000, \$4.95. Each change in admission price, including change in color, \$3.00 extra. Double numbering extra. (F.O.B. Kansas City, Mo.) Cash with order. Kansas City Ticket Co., 109 W. 18th St., Kansas City, Mo.

Drive-in theatre tickets. Send for samples of our special printed stub rail tickets for drive-ins. Safe, distinctive, easy to check. Kansas City Ticket Co., Dept. 10, 109 W. 18th St., "Film Row," Kansas City 8, Mo.

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It's a simple formula that has added up to *Bigger Profits* at the Box Office...for more than half-a-century ...and it's just as good today, as it ever was!

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